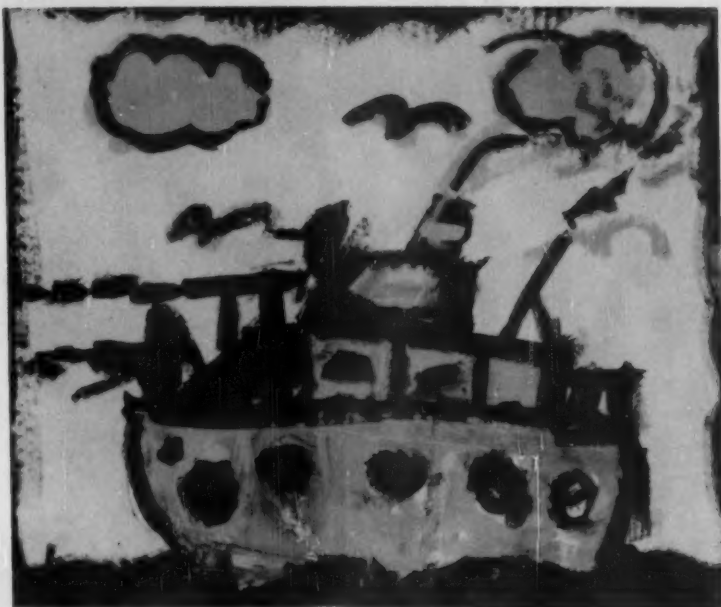


CAN ART BE CORRELATED  
AND REMAIN CREATIVE?



SECOND GRADERS DO SOME EXTRA ART WORK WITH THEIR CLASSROOM TEACHER.  
SMALLWOOD DRIVE SCHOOL, SNYDER, NEW YORK



# SCHOOL ARTS

DECEMBER 1958 / SEVENTY CENTS



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ROBERT SQUERI, Assistant Editor

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CAROL C. LYONS, Editorial Secretary

Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York  
Send all business mail to Printers Building, Worcester 8, Massachusetts

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Cover design by Marcia Lassin, freshman student, Buffalo State.  
The children shown are Susan Genrich and Douglas Conner, second grade pupils of the Smallwood Drive School in Snyder, New York.

VOLUME 58, NUMBER 4 / DECEMBER 1958

# SCHOOL ARTS

## the art education magazine

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# using this issue

When we used the word "correlated" in our theme, "Can Art Be Correlated and Remain Creative," we used it advisedly in place of the word "integrated." By our definition, the word "correlated" refers to an arrangement of courses or activities, while the word "integrated" refers to something that takes place within the student. We have always argued that no correlation with art actually takes place if art is lost in the process. We hope, however, that articles in this issue demonstrate that art can be related to other areas of activity without losing its identity. When you read these articles, keep this in mind. To balance the issue for upper levels we have an excellent article on welded steel sculpture, page 5, and a number of other articles of special interest to the high school and art school student. The series of articles on design by the late Ralph Pearson continues with his article on Designing Space, page 33. Hale Woodruff is back after his fine one-man show in New York with a discussion on Rouault, page 38. Both Julia Schwartz, page 43, and Alice Baumgarner, page 47, discuss books for the classroom and art teacher. They say "great minds run in the same channels." The new monthly feature, Issues of the Day, page 35, gives the views of a number of art educators on the theme of the month. And the editor discusses pressures on our schools in his editorial.

## NEWS DIGEST

*Olleen Williams, left, is new art consultant for Georgia. Daniel Shindelbower is new state supervisor for Kentucky.*



**New State Art Directors Are Appointed** Olleen Williams, an artist and teacher of wide experience, has just been named state art consultant for Georgia. In addition to her master's degree from the University of Georgia, she has had work at the University of Alabama, Temple, and Sculpture Center. Daniel N. Shindelbower is the new supervisor of art education for the state of Kentucky. His master's degree is from the University of Kentucky and he has done additional art work at the Art Academy of Cincinnati. He has had a great deal of teaching experience at various levels, as well as professional experience in art. Congratulations to both!

**1954 Cover Artist Is Going Places** Richard Ziemann, whose cover for the May 1954 issue of *School Arts* was recently reproduced again for a Red Cross program, is currently in the Netherlands after winning the \$1000 Boston Arts Festival prize and several other graphic design awards. His cover was done while a student at the Albright Art School.

**Art Therapy Course Added at N.Y.U.** Margaret Naumburg, widely known for her writings in the field, is teaching a new graduate course, "Case Studies of Pupils with Emotional Blocks in Creativity," at New York University, New York.

**Art Enrollment Exceeds 500 at Buffalo** A total of 504 art education students are now enrolled in the undergraduate program at the State University College for Teachers in Buffalo, probably an all-time high for an undergraduate program exclusively in art education. Crowded conditions which limited freshman enrollment will be relieved with the new arts building now in its final stage of planning.

**Syracuse Ceramic Show Is International** Craftsmen from ten European countries, Canada, and Hawaii, are showing their work with American entrants this year, making the Syracuse National into an international exhibition. The show closes at Syracuse on December 7. It will travel to the Metropolitan Museum of Art on January 23, and will open at the Boston Museum of Fine Arts on April 1. Later it will visit other sections of the country. A number of art teachers are included among the craftsmen displaying their work.

**Ford Foundation Sponsors Art Exhibits** The work of up to twenty-four American painters and sculptors forty years of age or over will be seen in exhibits sponsored throughout the United States by the Ford Foundation. The grant of \$253,000 will be administered by the American Federation of Arts in a program to be extended over two years' time.

**Your Editor Has Been a Busy Fellow** At the invitation of the army special services crafts program, your editor conducted fifteen jewelry making workshops at army centers in Germany and France, and addressed the conference of European crafts directors at Nurnberg during the late summer. He addressed the conventions of the Art Educators of Iowa on October 11 and Virginia state art educators on October 31.



# announcing - New Book

## COLLAGE and CONSTRUCTION

### in Elementary and Junior High Schools

by Lois Lord, Chairman, Art Department  
The New Lincoln School, New York City

A source of fresh and exciting art activities for teachers to use in helping children express their imaginative ideas. You'll see and read how to present collage and construction in a creative way; how to challenge the imagination; how to use the classroom-tested procedures and methods to help make your art program more stimulating and meaningful.

There are four sections to the book, each offering material in a different subject area: Wire Sculpture, Constructions (including stabiles and mobiles), Collage, and To the Teacher. Each section is organized by educational levels from elementary through junior high and offers suggestions for using collage and construction in a wide variety of individual and classroom activities. The text, written with skill and simplicity, is high-lighted with superb photographs of work by children of various ages and from several parts of the country. You see in this book the vivid reflection of a gifted and dedicated teacher with the ability to pass on to others ideas and methods which have stood the test of classroom workability.

#### CHECK THESE FEATURES

- ✓ Offers material in four subject areas: Wire Sculpture, Constructions—mobiles and stabiles, Collage, and Suggestions for Teachers.
- ✓ Many suggestions for exciting activities: murals, bulletin board displays, posters, holidays, parties; also abstract, two- and three-dimensional forms.
- ✓ Written by an art teacher for use by classroom and art teachers—helpful and appealing.
- ✓ Many illustrations of work by children at various age levels.
- ✓ Gives classroom-tested techniques and hints on ways to organize activities.
- ✓ Material organized by educational levels, from first grade through junior high.
- ✓ Emphasis is on creative use of materials, simplicity and classroom workability.

112 pages

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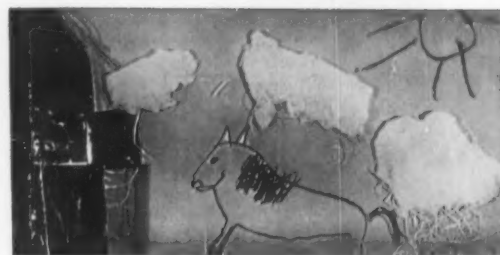
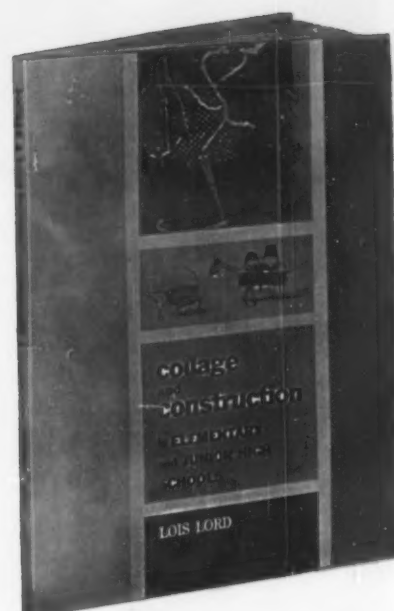
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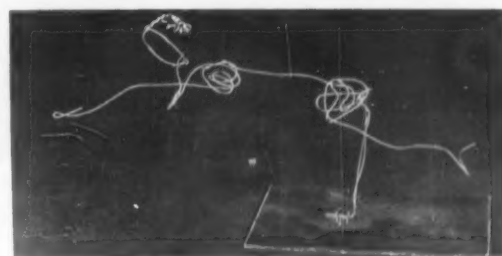
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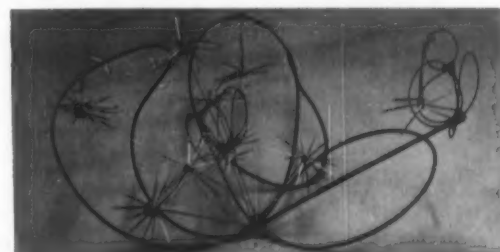
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Collage (9" x 12") by Nancy, grade 2; Center School, New Canaan, Connecticut. Metallic paper, cotton and excelsior are combined with crayon to make this spirited collage of a horse running into a barn. Nancy has arranged the barn door so it will open.



Ballet Dancer (7" long) by David, grade 9; New Lincoln School, New York. This figure is a completely three-dimensional expression. David attached one leg to the cardboard base. The figure is poised as if in motion.



Construction by Carol, 13 years; North Junior High School, Great Neck, New York. Carol designed the rhythmically related space-shapes with reed. She made these shapes come alive by adding corks, pierced by toothpicks. The reed was painted black to contrast with the bright colored toothpicks.

all eyes are on



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THREE LIONS PHOTO BY ORLANDO

*Sculpture "Variation Within a Sphere," by Richard Lippold.*

GEORGE K. STARK

## WELDED STEEL, A NEW ART FORM

*The author discusses welded steel as a new art form both from the viewpoint of the professional sculptor and the art teacher. Versatility and flexibility make the process adaptable to sculpture and crafts.*

The "new art form," once considered merely an unexciting utilitarian product of a mechanized industrial society, has now assumed recognition and even an aura of respectability. Welded steel sculpture now resides in splendor in the most chi-chi contemporary homes and gardens, graces





THREE LIPS PHOTO BY GELAND

*Richard Lippold is seen developing one of his famous pieces.*

*Author's "Lullaby of Birdland," an example of welded steel.*



public edifices and has peacefully come to rest within the hallowed walls of the revered museums. Consistent with the acceptance of any truly unique concept, the status has been tortuously slow in arrival in art. Fortunately, despite privation and public disdain by museums, galleries, historians, art magazine reviewers, educationists, critics, agents and other "art middle men" who derive immediate benefits from the fruits of the artist's production, such men of vision and genius as Julio Gonzalez emerge with a new mode of expression.

If there exists a "father of welded sculpture," Gonzalez could claim the distinct honor. Recent acceptance and homage paid his work came only after his death and after the significance of his statements had been realized and acted as an influence on many lesser contemporary artists. He has probably been the greatest single exerting force in the development of the "new art form" and a belated tribute seems pertinent. Welded steel sculpture is now taught as an integral facet of the latest curricula in three-dimensional design in the most elite art schools as well as in some of the most conventional colleges and universities. Occasionally, sculptors even teach these courses. If these students ultimately teach, it is conceivable that in our era, every home could possess a welded steel art or craft object. Since the artist has liberated welding from the shipyard, and now employs it as another avenue for the invention of personal visual and tactile symbols, sometimes called art, the process no longer is the private property and vested interest of the industrial arts. Despite the resulting confusion, it may lead to redefinitions of concepts concerning aesthetic values by discerning educators. It may even evolve a closer union of understanding between the traditionally engulfed artist vs. craftsman. Aesthetically how different are the colonial American iron weather vanes and sculpture by David Smith?

The French Revolution obviously wrought many changes in art which still exert a great influence and exact a toll on the artist today. These include the loss of patronages, exhibiting procedures and the decline of the apprentice system. This appears to have led us either directly or indirectly to the following dilemma in sculpture. How many contemporary artists spend the necessary time to really learn their craft? How many exhibit their experiments before maturity and significance have developed—all under the guise of "spontaneous self-expression"? How many can afford, except by rare commission, to act as the designer and work supervisor with student apprentices to execute the masterpiece? With the high cost of exhibit fees, agent's percentage, transportation and insurance charges, crating, packing house costs and the time spent away from his creative pursuits performing said tasks the artist becomes a businessman. These factors coupled with the Bauhaus and Dewey philosophies almost make it mandatory for the businessman-artist to design, execute, finish his work while acting as his own public-relations man. Upon achieving fruition (success) as a result of his devious labors he may be

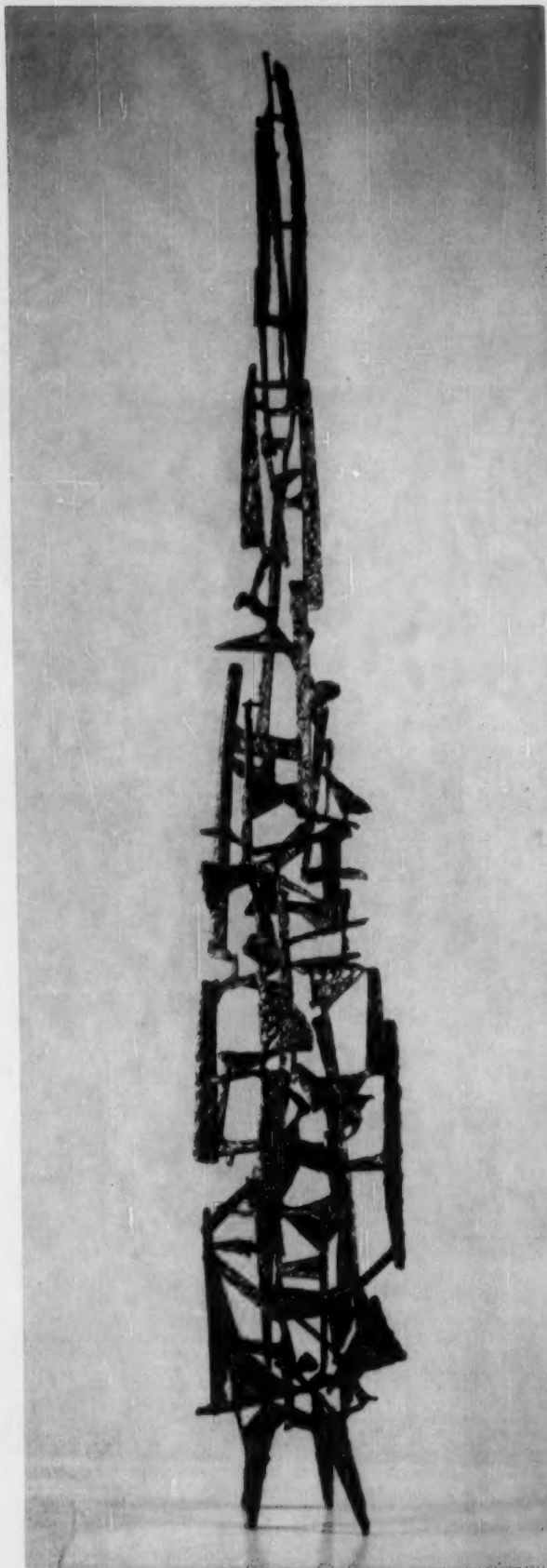


*Metal pieces, fused together with the intense heat of a welder's torch, form these "Basketball Players" by Barbara Lekberg.*

invited to join a "stable" of the select where the aforementioned chores are done for him. Hence, the contemporary talented person more realistically could be coined an "artist-craftsman-publicist."

Due to the prevailing psychological, sociological and educational conditions which exert pressures on even the most independent creative sculptors, conscious sculptural

planning in terms of the direct forming of the metal has opened up vast spatial-form potentialities. This conscious metal planning would be similar to bronze lost wax or centrifugal casting. One of the potentialities for small sculpture lies in the use of rolled flat sheet steel (one-sixteenth to one-half inch thick) used in conjunction with mild steel round welding rod (one-sixteenth to one-quarter



inch diameter). "T" and "L" channels have been observed in some recent sculpture as well. In fact, any of these prefabricated forms can, under 6000° pressurized heat, be melted and the steel molecular structure changed to create new objects. When recombined with sensitivity and integrity they can form answers to artistic problems with great strength.

"Variation within a Sphere" by Richard Lippold appears to be quite consistent with our present social anxieties over the atom and outer space. It does show succinctly how a linear spatial problem can be solved using only the welding rod or soldered wire. The rod is fused at structurally strategic junctures. Picasso has used this technique in free standing sculpture. Reg Butler, English sculptor, also used a similar procedure in the construction of his internationally known "Prisoner" model. "Basketball Players", the sport sculpture of Barbara Lekberg, indicates another well used technique. The severe edges of the forms and pitted texture are direct results of the rods laid side by side and fused during their plastic state. Since one of the outstanding characteristics of steel is its strength, the leaping figure shown maintains its own weight although out of visual balance. Rosenthal has consistently used this technique, both for craft objects, sculpture and architectural decor. A public controversy which received extensive coverage occurred several years ago over a municipal commission of his.

A thorough knowledge of the material and techniques, constant exploration and an alertness to the possibilities of

Left: "Transcendental Tower" in welded steel by the author.  
Below: Juan Nickford's steel sculpture, "Water Buffalo."

THREE LIONS PHOTO BY ORLANDO

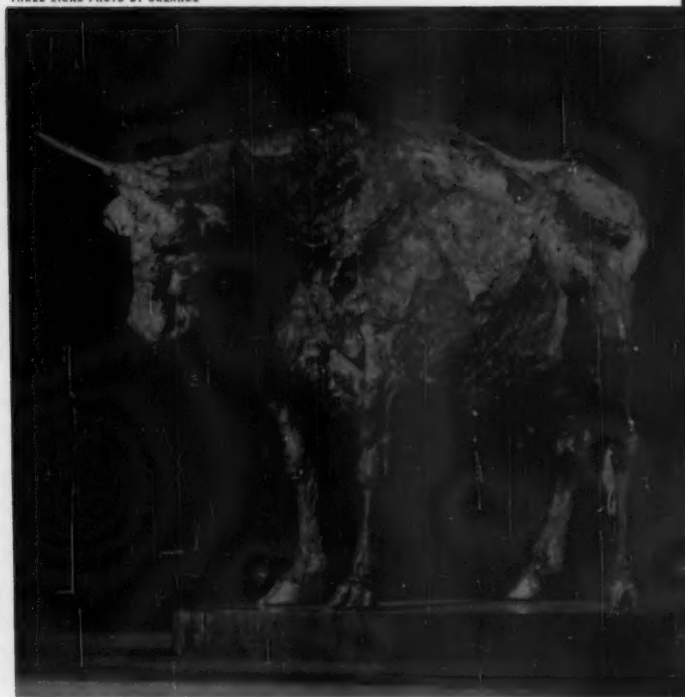


PHOTO BY TOWNE STUDIO





*"The Three Graces" by sculptress Barbara Lekberg is another example of the versatility of this exciting new art form.*

form arising from the material itself under heat seem essential in the process. Juan Nickford's "Water Buffalo" attests to the advantages of the fluid quality of the steel. The extensive range of material stress and strain allows for the segments to be extended, seemingly groping for additional space. "Transcendental Tower" has this quality. Another potentiality of concept which has gained popularity and apparently is quite acceptable is the wide usage of junk yard scrap steel. Industrial manufactured products such as brake drums, boilers, tanks, naval plumbing valves, etc., are freed from their intended function, modified to some varying degree by a welder-sculptor, recombined into an interesting conglomeration and called sculpture. Stankiewicz is noted for this. Lynn Chadwick of Great Britain has successfully employed a welded steel armature (left exposed in parts) in combination with what appears to be a synthetic stone mix. Surface treatment gives the piece an ancient look. Mosaics and ceramic have also been engaged as a binding agent over an armature, occasionally wire mesh. The ac-

companying photograph of the lady sculptor clearly shows an early stage of development starting with a rod armature.

It is possible to bestow numerous surface qualities to steel sculpture. Some are inherent in the material and techniques used. Other distinctive finishes may be achieved by treatment with acids (hydrochloric and sulfuric), buffed or ground, rubbed with wax, oil or oil pigment, polychromed or left untended. In the latter instance, the steel normally rusts, giving it a natural reddish patina as with "War Lord." The roughness of surface texture which looks like poor craftsmanship to the uninitiated is *often* intentional by the artist and quite consistent with the process. It differs considerably from finishes of smoothness and high polish and can complement the idea with interest. It tends to reflect the light in a more diffuse manner, often adding a depth of variation and quality. Testimony of this is offered in Lekberg's "The Three Graces."

Although heretofore welding has been associated primarily as a man's occupation, probably as a direct ex-



THREE LIONS PHOTO BY ORLANDO

*Above: At Sculpture Center, a wire model with torch as tool.*

*Below: "War Lord," welded steel sculpture done by author.*



PHOTO BY TOWNE STUDIO

tension of World War II, women have achieved fame in art welding. Two of these of importance are Barbara Lekberg, mentioned previously, and Luise Kaish. Both are imaginative and adept with the welding torch and have shown widely in major exhibitions, had several one-woman shows and won awards and prizes. Two years ago I interrupted them at work in a large studio devoted only to welding at Sculpture Center in New York. Graciously they spared time from their creations to discuss their progress and the varied activities of the Center. The classes, studios and exhibitions have made the Center a focal point for sculpture and have contributed greatly to the aforementioned increase and quality of contemporary welded steel sculpture, under the most able direction of Dorothea Denslow. The photo shows the welding studio with sculptures at varied stages of completion.

The process requires not only the conjuring up of images and adaptation to the material, but a mastery of skills, precision and unlimited patience. Phases may seem tedious so constant alertness can build into a sustained state of tension. The attention is usually focused at the point of fusion which tends to increase said tension. Oxygen-Acetylene gas welding and electric arc welding are both suitable for sculpture construction. Oxygen-Acetylene is usually preferred, however, probably due to the greater flexibility of movement and heat control possible. The necessary equipment, materials, instruction and safety manuals, as well as advice, can be obtained, rented or purchased from any local welding supply house. The equipment used in Oxygen-Acetylene welding includes the welding and cutting blowpipe and tips, O-A regulators, double hoses, protective welding goggles or face shield, friction lighter and a three-way wrench.

Assembly is uncomplicated, but due to the elements of danger, extreme care and caution should be exercised at all times. A recommended assembly procedure is as follows: (1) Secure cylinders in an upright position. (2) Remove cylinder valve protection cap. (3) "Crack" cylinder valves. (4) Attach regulators to cylinders. (5) Attach supply hoses to regulators. (6) Attach supply hoses to blowpipe. (7) Attach welding or cutting tip to blowpipe. (8) Adjust regulators and blowpipe valves. (Gas ratios vary, check manual chart.) (9) Test connection points for leakage. (Check safety manual.) (10) Put on welding goggles. (11) Open acetylene hose valve slowly, light gas with friction lighter, slowly open oxygen hose valve. (12) Adjust flame. A carburizing flame (excess acetylene) has three cone tips. A neutral flame has two tips. An oxidizing flame (excess oxygen) has two tips with a shorter inner cone and noisier flame. (13) Readjust regulator or hose valves to desired settings. Degree of heat can also be altered by the distance tip is held from the metal. (14) A "backfire" indicates improper handling of the blowpipe. A "flashback" is the burning of gases within the blowpipe. Immediately shut off gases and recheck entire system.

Obviously with the fire danger, laissez-faire teaching techniques would be inadvisable. It seems imperative that



THREE LIONS PHOTO BY ORLANDO

*Incandescent bubbles of steel bounce off the concrete floor as these five sculptors work together in a New York studio.*

the teacher possess a thorough knowledge of the equipment and processes and undertake close supervision early in the learner debut. A demonstration might even help. Exploration, experimentation and deviation in form creation are certainly admirable goals and there is ample opportunity for this in techniques, concepts and methods, but not in assembly of equipment and precautionary safety factors. The process involves three basic features; fusion-welding, braze-welding and cutting. In fusion-welding, the edges of the metal are melted and fused into a single continuous piece of metal. In braze-welding, the edges are not melted, but heated to a red glow, then bronze welding rod is melted into the joint to bond the edges. Cutting is a rapid process of separating the metal. This is achieved primarily with the oxygen. Considerable practice is usually required for the beginner to acquire proficiency in preheating, tacking, beading and making secure joints. Initial emphasis usually is in mastering the technicalities and this skill often lags behind conceptual growth. Aluminum welding could probably be done after considerable experience in steel.

Individual rituals and mannerisms undoubtedly will develop and often welding is complimentary to forging, bend-

ing and hammering, soldering, filing to remove burrs, and buffing or grinding with power tools. The versatility and flexibility make the process equally adaptable to sculpture or crafts although the functions may differ. The educational implications seem far reaching and still very much unexplored. It is entirely conceivable that welding would be happily received by junior high schoolers (in art education) but could be used with fifth and sixth graders under professional guidance and instruction. If we are trying to develop an individual understanding of subject and the fundamentals of art, why not start during the early educational years to really develop imaginative concepts and knowledge in legitimate materials and the necessary skills and craftsmanship to bring into being the concrete fruition in a medium of permanence?

George K. Stark is Assistant Professor of Art at the State University College for Teachers at Buffalo, New York. He is the winner of several national sculpture competitions and is represented in Syracuse International Ceramics Exhibit. Steel and bronze candelabras by the author are sold at the Virginia Frankel Gallery, 239 East 53rd Street, New York.



*The school library may serve the art teacher who is interested in teaching the values of art in several ways. The authors describe one approach used to help develop art appreciation on elementary level.*

D. F. JOHNSON AND MARGARET HYDE

## ART APPRECIATION IN YOUR SCHOOL LIBRARY

Of the areas in which art education can profitably be strengthened the teaching of an appreciation of art would certainly be most conspicuous. The clever teacher who finds novelties to put in her bag of tricks, from which she draws delightful and amusing activities for her children will perhaps have the satisfaction of seeing her colleagues cast jaundiced eyes at her work and of hearing the reassuring comments of approval from parents, but will fail conspicuously in her job of teaching *art*. Children do not grow on novelties and assuredly art is far more than this. An appreciation of art can be developed in nearly everyone, making such a phase of art training a more universally needed experience than, for example, the making of queer things from bits of junk.

This is not a denunciation of the objectives of the teacher who attempts to arouse children's interests in the artistic potential of the common things around them, for this is appreciation of a sort also. Nor is it an advocacy of eliminating participation by children in art activities. Both are essential parts of a good program of art education. The point is that these must be balanced by planned objectives in the teaching of them so that the children really understand the significance of a pop bottle lid in the creation of a queer animal. Furthermore, this should be accompanied by an effort to arouse a wider understanding to the extent and function of art in the child's world. If we are to claim for ourselves the function of teachers of art we must develop effective ways of teaching appreciation that are elastic enough to course in a variety of directions.

One approach to appreciation, for example, was developed in an elementary library program in Wichita, Kansas. As is often the case in integrated programs such as this one there were several objectives involved—the arousal of interest in literature, teaching library procedures,

literary discrimination and so forth. But the librarian realized that the illustrations in their books had been taken largely for granted by the children and that few had ever thought of them as the products of modern artists. In view of this, another objective was set up to introduce the art of children's book illustrators.

In this program the school year was begun by discussing the many ways in which the several illustrators work—the identifying characteristics of their styles, the type of illustrations used for certain types of stories, the effects that were achieved through the uses of different mediums, and other topics that arose from the children's interest. Later, from among the stories that they read and that were read to them, one was selected to be illustrated by the children. These illustrations were done in the library as well as in the home room but they were always done in any way that the children chose to do them. In one third grade class the variety of responses was so diverse that the finished drawings were assembled into a complete graphic illustration of the entire book from beginning to end. These drawings were compiled into a book and left in the library for all of the children to enjoy. Opportunities for three-dimensional work were also provided but in no instance was there an emphasis made by the teacher upon technical performance. Each child participated to his capacity, making the result far less important than the working out of the illustration problem.

Such a study made art contemporary and functional to these youngsters. How could they escape realizing the role of an artist in the books they read after such experiences? The books to which the children made daily references are important in their environment, too. This was not an attempt to force children to perform mechanically with materials but was an attempt to introduce them to the illustrator and to show how he enriches their lives through books.

It seems that teachers often become engaged in inventing novelty for their art program primarily to escape what might otherwise turn into drudgery for themselves. In the process they lose sight of teaching real appreciation of the type that will persist into adult life. Art can be taught in a rational manner if it is conceived as an influence which projects into all of our thinking and living. In spite of the fact that the capacity to produce fine art is not one which is universally enjoyed by all, the capacity to appreciate the products of artists, if not universal surely approaches being so. The concern for the preservation of "self-expression," "free expression," "free self-expression," "creative expression" or whatever one may choose to label expression is a good cause for any teacher's devotion. But the art teacher needs to recognize that a regard for expression in the art program is not a reason to avoid teaching the values of art, particularly those values that will enhance the child's adult life in so many ways.

D. F. Johnson teaches in the Department of Design, University of Kansas, Lawrence, Kansas. Margaret Hyde is an elementary librarian in the city of Wichita, Kansas public schools.

EDNA MADSEN

*Third grade children bring out the charm of their own personalities in their gay and playful ceramic figures. Simple methods used help solve technical problems often confronted at the elementary level.*

# CLAY MODELING IN THE GRADES

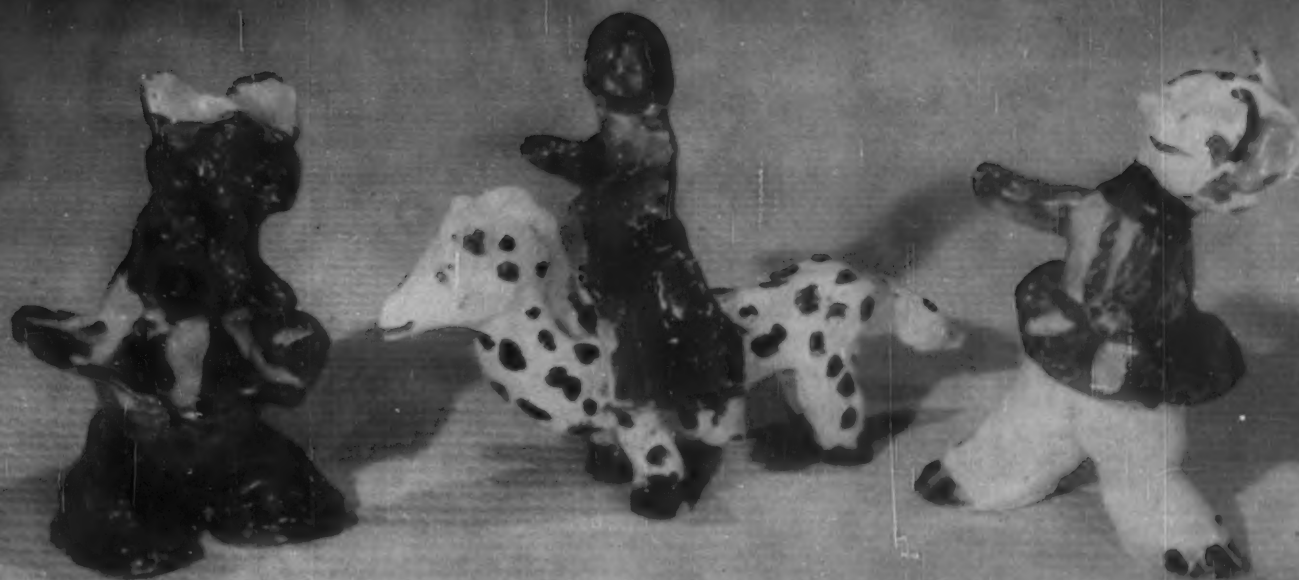
Did you ever hold a ball of soft, pliable clay in your hands and see what sort of a figure, animal or bird you could model by pulling, squeezing and pinching the clay into various shapes? If the clay is the right consistency, you will find that little children of almost any grade are able to model interesting forms in about forty or sixty minutes. You will find that the plastic quality of the clay lends itself to the most creative and rhythmic types of modeling. When painted with gay, colorful underglaze designs and then fired

they afford attractive gifts for mother or father and may be used as decorative notes for any home.

First, let's examine the clay, experiment with its design possibilities and see how it can be used in the classroom. The clay is usually either buff, red or white in color when fired. It comes in powdered form or ready to use as moist clay in plastic bags. If the clay has dried out, it will be necessary to put the hard clay in a crock or large pan, cover it with water and put aside for awhile until the clay has ab-

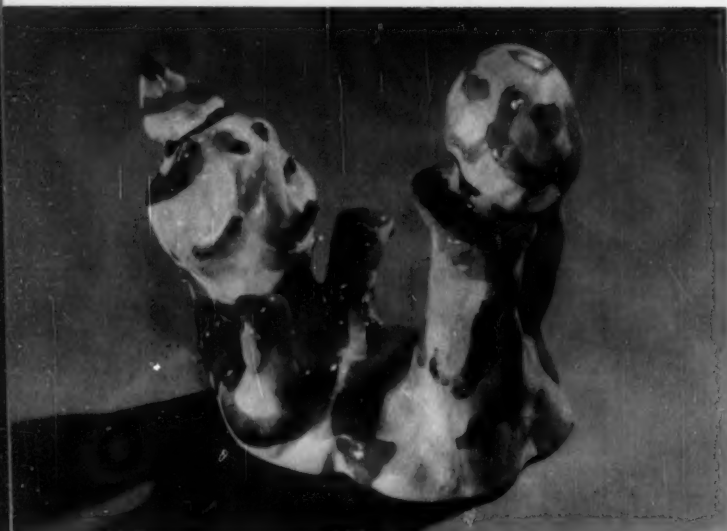
*These three delightful figures reveal the qualities of clay and the potentialities of simple glazes children can use.*

PHOTOS BY SCHWEINHARD STUDIO





*Ronald's giraffe has blue, pink and yellow stripes on it.*



*Above: Angelita's compact clown juggles a decorated ball.*



sorbed some of the water. If the clay is too wet, allow some of the moisture to evaporate or knead the clay on a plaster bat or a wedging board. It is important to always wedge or knead new or old clay thoroughly so that it is of uniform consistency and has no air bubbles in it.

Now you are ready to think about modeling something in clay. Do you have an idea? Do you know the design possibilities as well as the limitations in handling clay? Let's recall many of the interesting things you have seen and try to interpret them in terms of clay modeling. Clay, because of its nature, lends itself to simple, solid and somewhat heavy rhythmic constructions. Many of the little details you see in your subject may have to be eliminated; your clay modeling must be reduced to the simplest basic form. You must remember, too, that extremely slender constructions have a tendency to break off when the moisture evaporates from the clay. The ceramic artist must learn that legs, arms, tails, ears and so on must be constructed quite a bit heavier than they really are. It is most important to redesign what you see in nature in terms of your material—clay.

Here are some suggestions which may stimulate your imagination and help you get started: 1. The boy was ready to bat the ball. 2. The dog with the large droopy ears listened attentively to his master. 3. The elephant raised its trunk and slowly moved it about. 4. The giraffe turned its long neck to reach for the foliage. 5. The bird spread its wings and was about to fly. 6. The dog begged for the ball. 7. The cat lazily curled up and fell asleep. 8. The circus clown juggled balls. 9. The Halloween goblins were graceful rhythmic figures. 10. Humpty-Dumpty sat on a wall. What other storybook characters can you recall? 11. Helen modeled a snow girl instead of a snow man. 12. The Easter Bunny ran very fast. 13. The Space Man was ready to fly through the air. 14. Jim played the accordian. 15. The two boys sang a duet. 16. Mary took her dog out on a leash. 17. Two birds sat on a rock and chirped as though they were talking to each other. 18. The bear at the zoo begged for food. 19. The little girl fed her chickens. 20. The patrol boy was ready to help the children across the street. 21. The old sailor sat on a box near the lake. 22. Santa's reindeer ran very fast. 23. The horse turned his head as the boy patted his mane. 24. The swan swam gracefully in the pond. 25. The dog stood on his hind legs and performed tricks. 26. The cowboy was ready to lasso the colt. 27. Mary practiced the Irish Jig. 28. Grandmother sat in her rocking chair. 29. The turtle lazily moved his head to one side. 30. Little Joan rocked her doll to sleep. 31. The drummer enjoyed beating the rhythm of the music. 32. The circus clown stood on his hands and turned somersaults. 33. Prehistoric animals were large and graceful. 34. Helen had her jump rope at her side and was ready to start jumping. 35. The fairy danced like a

*Left: One clown hops while the other balances a nice ball.*



ballet dancer. 36. As the boy ran fast, his knees and body bent forward. 37. John's body bent forward as he shoveled snow.

Let's see how children work with clay. In the classroom it is well to make preparations for the clay lesson in advance. Each child begins with a carefully wedged ball of clay about the size of a baseball. The balls of clay may be prepared in advance, placed in individual plastic bags and stored in a covered crock until ready for use. Efficient student helpers may assist in preparing the clay for the class, distributing it and helping in many of the "good house-keeping" activities so necessary for the clay lesson. If children are very young or have not used clay before, it is well to set up a "clay group" of four children working at a table rather than have a whole class use clay at one time. In addition to the balls of clay, the children will need small pans of water, taffy-apple sticks to use as modeling tools and a few gadgets such as buttons, keys, paper clips, and so forth. They may be pressed into the moist clay to develop interesting incised designs or textural effects on the surface of the construction. A taffy-apple stick or a pencil may be used as a modeling tool but it must be remembered that "fingers are the best tools."

What does the clay feel like? What would you like to model? How would you simplify the construction of figure, animal or bird so that it could be modeled in clay? What part of it would you start with first? Here are the steps of clay modeling which may help you get started. Clay experiences may progress in the following way: 1. Beginning with the ball of clay. 2. Pulling out the head, legs, arms, and so forth from the ball of clay. 3. Shaping the head, legs, arms, by squeezing and pinching the clay. 4. Adding action to the figures, animals, birds—making the form move. 5. Decorating and enriching the surface with colorful designs; using underglazes.

Let's go back to the ball of clay we started with. It may be likened to the body of an animal, figure or bird. The clay is soft and pliable. By gently pulling out a piece of clay from this "body" or ball of clay, a head may be formed. Now locate the legs and arms. They will be pulled out of the "body" or ball of clay, like the head. If you are making an animal, a pair of legs may be pulled out at one time and then divided into "individual legs." If you are making a figure, you may wish to pull out individual legs and arms from the ball of clay. It should be remembered that the legs must be very strong and sturdy in order to support the animal or figure and that they should be heavier than they appear in reality. At an early date, the children must learn that the head, arms, legs, and so on must literally "grow out" of the body and really be part of it. They are never, at this stage, "stuck on" because, as moisture evaporates from the clay, they would only fall off. It is well to know, however,

*Michael decorated his white dog with many tiny blue spots.*



*Above: This wistful pink giraffe has orange spots on him.*



*Above: Ralph's peppy animal is barking with his mouth open.*





*From a ball, legs and arms are pulled out to form the figure. Action, and details of dress and features are added later.*

that if a piece should break off, it may be repaired. If the two pieces which are to be joined together are first moistened with water and then "roughed up" with a stick and firmly pressed together, probably the "repair work" will hold together. It is well, however, for children to learn that arms and legs should be modeled so that they are close to the body. Projecting arms, legs, tails and so forth break off easily and should be avoided as much as possible.

Now you are ready to "shape" the figure, animal or bird. Your construction will begin to take on character. What sort of a creature do you wish to create? If it is a figure, will it be a boy or girl? How will you "pinch out" a skirt from the ball of clay representing the body? How would you "pinch out" a nose, a foot or a hand? If you are making an animal, will it have a long neck or a short neck? Will the legs be long or short? Would you be able to pinch out the ears, the horns, the tail or the trunk? What other details would bring out the characteristics of the animal? Remember that details such as the ears, horns and tail must be modeled much heavier than they really are. Paper-thin ears break off very easily.

Probably your figure or animal is standing still. The structural lines of it may be smooth, rhythmical and well-proportioned. You may consider it good in design. You may like it as it is, but do you know how to make it "move" or be active? Do you know how to make an animal run or jump? Do you know that this little creature of soft pliable clay may be bent, twisted or turned so that it may assume any action you desire? An animal or figure will run, jump or walk if the legs are bent a little. You may even make a dog stand up on his hind legs. Twist or turn the head a little and see how the expression of the animal may change. It may take on a very dramatic appearance. Similarly, a figure may be bent, twisted or turned in order to suggest various activities. How would you twist or turn the figure of a boy in order to suggest the action of "batting a ball?" How would you make the circus clown turn somersaults? How would you "bend over" the figure of a little girl who was petting her kitten? How would you bend the body and knees of a boy who is sitting on a box and playing the banjo or some other musical instrument? Remember that the construction must be handled gently so that the moist clay will not have the tendency to crack. If, however, cracks do appear when the clay is bent, twisted or turned, repair it by

first "roughing the surfaces" where the crack appears and then "welding" or pressing it together firmly with your fingers.

How does your animal or figure look? Will the legs support it? If it has a tendency to fall, you may give it support by placing something under it until the clay becomes hard. Supports may be made from wads or rolls of newspaper. After you have had experience making either a figure or animal, you may wish to create a clay composition of several figures. A figure may be combined with an animal. A girl and her cat, for example, may be combined into one piece by attaching them to a clay base or plaque. In order to make the clay base, roll out a piece of clay about a half inch thick and large enough for the two figures to stand on. The figures will be securely attached to the base by first "roughing the surfaces" with a stick where the two pieces of clay come together and then "welding" them together firmly with the fingers. The figures must become part of the clay base so that when the clay composition dries, they will not break away from it.

Decorating the clay figures, animals and birds is really fun. The children like to incise designs on the moist surface of the clay with the point of a taffy-apple stick. They will soon find that by manipulating the stick in various ways, interesting textures or designs may be applied to the surface. Fur, for example, may be expressed by "roughing up" the clay with the point of a stick. In addition to this, they will learn that by pressing gadgets such as paper clips, keys, buttons into the moist clay, they can further explore the design possibilities of incised designs. By combining the "gadget designs" with linear designs made with the pointed stick, interesting all-over designs may be developed on the surface of the clay. Colorful decorations always add interest to clay figures and animals. If you intend to fire the pieces in a kiln, underglaze designs may be applied to the smooth or textural surface of the clay after it has hardened. The underglaze is a kind of colored clay which may be applied to the clay surface with a brush like tempera paint. The children enjoy using bright colors which grow from the world of the imagination rather than the world of realism.

Edna Madsen is Supervisor of Art, Chicago Public Schools. The work illustrated here was done in the third grade of Margaret Sheehy, at Philip Sheridan School, Chicago.

GERALDINE YORK

*Both verbal and visual compositions are the result of firsthand observation and group discussions on trees. Artists-authors express personal qualities through their writings and their block printings.*

# Blockprints inspire compositions

One of the most wonderful gifts of childhood is the natural ability of a child to put himself into whatever he does; to express the ME in music, art, writing, talking or playing. The adult, the teacher, tries so many times to make the child express something. Then, one day, the adult learns that expression is a natural thing to a child.

I wanted to show the fourth graders the fun in learning how to print, so I selected linoleum block and proceeded to teach a technique. This is how I, the art teacher, learned how real expression happens. We took big blocks of linoleum and pencils, walked from the classroom to the school lobby where we could see four trees. We talked

about these trees and other trees, their size, their shape, their age, their personalities. Can a tree have character? The children drew their trees big and bold upon the blocks, thirty-two trees, all different. Then, back to the classroom to learn about cutting linoleum. "Two kinds of tools, wide and narrow. Take the kind you want and follow the rule: holding hand always behind the cutting hand." A good rule that was well followed, and only two small finger cuts in a class of thirty-two nine-year-olds.

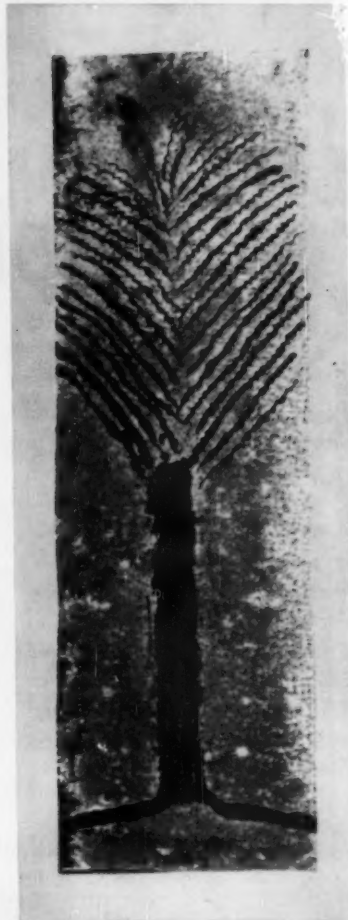
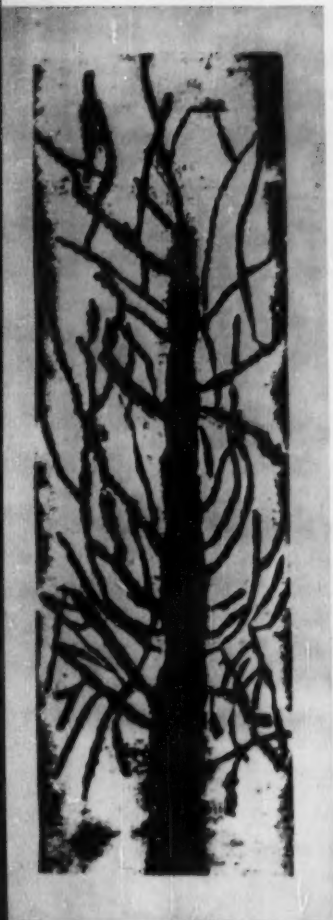
Next, we learned the wonderful fun of printing. We set up assembly lines with lots of black paper and white ink. The children listened to and repeated, "Lots of ink, good

*Pulling the print is a delight not reserved for professional printmakers. Father's shirts make good printing smocks.*

PHOTOS BY SAM RUZKOV







Daryl Rxepecki wrote the following about his tree, shown at the left: "Once there was a little tree that felt so lonesome. He looked at his mother and father. They looked so big. He looked at his neighbors. They looked so big. He looked at himself. He looked so small. Pretty soon he grew up. He looked at his mother and father. He was as tall as they were. And he wasn't lonesome any more. And now no one says,

'Hi, way down there'." Leonard Brannum, second tree from left, wrote: "It's old and gray. The trunk is fat and the branches are skinny. It is frosty, cold and awfully shi-ff-er-ing. It's half dead, crooked, and ugly. It's dated back to the Civil War. Many a squirrel had lived in its hole. The bark is half rotten and also it stinks. It has no friends because it is flabby and shabby. No tree has ever been so-o-o sad."

and sticky; roll it evenly and cover the block. Then, very carefully, press the block onto the paper and roll—press hard—with a clean brayer." Now the fun! "What's underneath?" Very cautiously lift the block, and there is the finished picture! "Is it very white?" The children say, "Yes, it looks like snow." Then the children experiment. "Print another without rolling more ink and see what happens"; same tree, but a very different picture. It's not as white; this one shows night with swirls of snow and more snow lying on the branches—the tree looks different. More experiments, some accidental: blobs of ink showing texture; ink rolled up and down looks quite different from ink rolled all around; one accidental blob makes a misty kind of moon. How different each print is from another.

Here, the activity should perhaps end, but the elementary room teacher continued where the art teacher had stopped.

She talked to the children of stories and poetry, the fun in writing down the things you feel. The children wrote about their tree prints. While some plotted stories, others gave descriptions. Some are gloomy, some are cheerful, but each, in its own way, expresses a feeling very personal to the artist-author. How much easier the skills of writing become when the child is expressing a new awareness that has come from creating something meaningful to him. Admiring these prints and reading these stories, the adult cannot help but wonder, for how few grown-ups can look at a tree and see the things that a child can see.

Geraldine York teaches art at the Bryant School, Dearborn, Michigan. Wanda Gollon is the elementary teacher in whose class the activities described occurred, and who developed English compositions with artist-author youngsters.

# SEVENTH GRADE MOVIE MAKERS

*Home movie cameras now make it possible to include this twentieth-century art medium in our schools. Student participation develops an appreciation and understanding from an entirely different viewpoint.*

D. GIBSON BYRD

As art programs in the elementary schools develop and students have the opportunity to experience many different materials and projects, a teacher of art in the seventh grade sometimes feels that his students are a little jaded.

They often have had some slight contact with almost any material that one may decide to use and frequently come out with the expression "we've had that!" This does not mean they have developed an expressive concept in any of the materials. It more often means they are dissatisfied with the kind of art experience they are likely to have at this point and lack the confidence, and even interest, to proceed toward a new concept of expression.

In the junior high classes at the laboratory school of the University of Wisconsin, Wisconsin High, we often feel that a *fresh* approach to art problems is needed for these seventh

and eighth grade students. It was suggested by a student teacher who was particularly interested in photography that perhaps the making of a movie might be a way to present some art ideas in a fresh manner.

Starting with the idea that an 8-millimeter camera is a relatively simple device to operate, teacher and student teachers discussed the advantages and hazards of a student movie production. We decided that the project would have value only if the students conceived the production and did all the work themselves, with the exception of editing the film. Editing had to be done where the proper equipment was available.

In a discussion of films in general, it was "thrown out" to the students in the form of a leading statement that the movie might be the true 20th-century art form. This was a

*With lights, camera and ample assistance, cameraman is set to "shoot" space man on model of the moon with a background.*

PHOTOS BY JAMES L. PAGE



new idea to most of these students and a warm discussion followed. At the end of the discussion, most of the students were enthusiastic about attempting to make a movie of their own and investigating the possibilities of such an attractive medium. Subject ideas were discussed and eventually the class adopted the general topic of space travel. This was ultimately narrowed down to a boy's dream of a trip to the moon. The title "A Midnight Trip to the Moon" was selected.

At first, ideas about how a movie should be made were on a grandiose scale. Some students had ideas about complex mock-ups of the inside of a rocket ship. Others wanted to construct a life-size rocket. Still another group of devoted science fiction fans demanded many complicated mechanical devices. Gradually, as the students were faced with one reality after another (limited budget, time, materials, equipment, etc.), they began to adopt a more businesslike attitude.

After seeing the movie made by French children, "Martin and Gaston," a discussion was held and we decided that the best method of approaching our movie would be to combine the filming of live actors, puppets, and models. Committees were formed to create the script for the movie and the necessary scenes, puppets, models, mock-ups, lighting, titles, etc. A student director for the production, whose duties were to coordinate the entire effort, was appointed.

Work went on for three weeks (or 15 hours). During this time the students encountered many problems. Usually, adequate solutions were found. At times a change of thinking and a rewrite were necessary. For example, during the

sequence with the live actors, the story required a living room and a dining room. At first the class thought the home economics room could be used for this purpose. This proved to be wrong for a number of reasons, so the part of the class concerned and the teachers met on a Saturday and filmed the sequence at the home of one of the students. Other problems came up daily. The class at first thought they could coordinate sound on a tape recorder while the movie was being filmed. This was a miserable failure. Timing was inaccurate, unwanted sounds occurred and retakes of sections of the film were necessary. Finally, by accident, a student "washed off" what sound had been recorded and the class found it necessary to tape a narrative after the film was completed and viewed.

The group working on puppets which were to be "Moon Men" found that the traditional hand puppets they had planned would not function properly with the kind of scenery that was being constructed. They then changed plans and converted to a variation of the stick puppet.

The project was continually running into difficulties caused by one group being unaware of what the other was doing (in spite of almost daily conferences). Take the case of a group working on a long view of the moon landscape. The landscape was divided into six sections with two students on each section. Each pair of students started creating their own landscapes until they suddenly realized that none would fit into sequence with another. Plans had to be revised and each group had to accept the limitation of the next group's work.

The group making the titles was quite prolific. In the end it seemed that the footage spent on titles was almost equal to the amount of footage shot on the movie itself. But each person's name appeared at least once and that had a magic effect. At times confusion seemed to be the common denominator of each group. There were instances when the cameramen were waiting to shoot and nothing was ready. Often various groups working with smaller materials would get into a brisk scrap about who had priority of the paint or brushes or glue. After much haranguing and jockeying for position by the different groups, the movie was finally completed.

The resulting 8-millimeter color movie of a delightfully imaginative subject was certainly not in any sense of professional quality. Technically, it was little better than the usual home movie. However, its conception was bold and original. The solving of the problems that arose was resourceful. In general, it was a valuable art experience as well as being just plain exciting for the students.

D. Gibson Byrd is a member of the staff of the Department of Art and Art Education of the University of Wisconsin.

Teachers unfamiliar with movie making, or who do not own the necessary equipment, may find that an interested parent or a colleague could help solve their problems. To make movies is not difficult and offers many art possibilities.

*Making titles required lettering and layout design skills.*





*Few people think of a rainy day as something to be looked forward to by anyone but farmers. Here it is used to encourage an esthetic appreciation of rain, thunder and lightning through art and observation.*

ERMA BARBOUR BOOKER

## RAINY DAY ART

I always welcome the first rainy day of the school year, for that day and other rainy days spread out for me a rich enlightened excursion into the delightful mazes of my children's minds and emotions. On that first rainy day in art, we listen quietly to the sound of the rain. We listen to the rain as it pricks the windowpanes; we hear the light staccato notes of its beat on the window ledge. We hear the hollow, vibrant sound of its cadence on the leaves of the trees outside our windows, the soft pud-pud-pud as it meets the grass. We listen quietly on that first day, waiting for the new fresh sounds of the rain.

Children need this period of quiet stillness. They need to sit still and listen. In our world today we rush about so much and so fast that all the exuberating sounds of nature are lost on us. Hither and thither we go, pushing and scrambling, lost in a labyrinth of circles that have no beginning, no ending. Children need to sit still and enjoy the orchestration of nature, to be shut away from the fears and hates with which the older generations have peopled their world. This period of quiet stillness is one of the best therapies for distilling fears and hates. I like to watch the children as they listen—see the restless ones finally relax; the squirmer, the nervous, the tired ones finally respond to the elusive, changing sound of the rain. This period of quietness calms our children as they sit and listen to the vibrant sounds of nature, trains their audio-perception. We try to *feel* the sound of the rain!

If I should ask them at this point, "How does rain sound?" more than likely I would get some trite expression that has been handed down from generation to generation: "It sounds like fairies!" "It sounds like dancing elves!" "It has a pitter-patter sound!" So—I don't ask! But I watch their expressions—from expressions of listening to please the



PHOTOS BY SCHWEINHARD STUDIO

*Water color was used for painting dramatic cloud effects.*

teacher to *deep* listening. I watch the expression on their faces, the turning of their head to catch the new intriguing sounds. Then I'll say, "Let's paint the sounds!" I wish I could say that all the children come off with sparkling canvases of gay, laughing colors, free designs that dance, somber dashes and splashes of color that express deep feeling and meaning. Some are caught up in the freedom of expression and cover their papers with blots and dots and dashes and splashes that have meaning and delight to them. But some are shocked back into the realistic, staid world of definite shapes and forms. I am not discouraged, for I know that their audio-perception of catching and noticing sounds and their appreciation of such sounds have been sharpened. I also know that through continual, conscientious guiding, they too will be able to express visibly—intangible ideas and feelings.

The next time it rains, we go to the windows and look at the rain. We watch it splash against the windows and roll down the pane, etching crystal lanes that catch the sunlight on their way. We see the rain drip from the leaves. We watch it jump gaily into the air as it bounces up from the

pavement. We watch the houses, the street takes on a gray overcast, the birds huddle on the limbs of the trees under the dripping leaves and then fly away to a drier place. Gay umbrellas leap into the somber streets, automobiles move slowly into the misty rain, huddled figures move back and forth, the trees bow and sway and bend. We slip on our raincoats and boots; grab our umbrellas and run out into the rain, letting it wash our faces; dance on our hands. We splash in the little puddles, sail "sailboat" sticks in whirling streams and then run—laughing gaily—into the quiet building. We watch the lightning when there is a thunderstorm—noticing the racing black clouds, the sunlight playing behind big gray clouds, the unsteady, "wild bronco" path of the flashing lightning and listen to the thunder, rolling, rumbling and shaking the building as it moves above us. Again we draw or paint our reactions—children playing, gay umbrellas, boats sailing, houses, people, flashing lightning, dark clouds—a child's world of rainy-day activities.

The next time it rains we draw close together and talk about the rain. It is at such a time as this that I wish our schools had warm inviting social rooms with logs burning in the fireplace—a place where we could gather to talk with the sound of the rain playing against the windowpanes. We talk about the rain—what it is and how it is formed. We discover what thunder and lightning are, how the rain helps us, what uses we make of it, what damage can be caused by rain, how to protect ourselves from rain. We exchange experiences we have had with rain. We look at raindrops through the microscope, tell stories about rain and learn a song. One class even made up two songs about the rain. One little girl brought in a poem which she wrote. When we draw we make things we talked about—a rainy day, things that the rain does for us—the farmer and the rain—a rainstorm—a flood. We dress dolls and paper dolls in rain clothes. We make scrapbooks of rainy-day pictures and make covers for our books—plastic ones for rainy days. We make plastic head covers for ourselves. We make dioramas of rainy-day scenes or scenes related to the rain—for example—the garden after the rain and make charts for safety and health as it relates to rainy days.

On another rainy day we gather close and listen to myths of primitive peoples, to stories about rain gods and goddesses of ancient days, to some of the beliefs of our great-grandparents. At this point I always like to ask the children what they used to think rain, thunder, lightning were. By this time they have gained in background and are rich in true knowledges of rains and storms. When I tell them what I used to think rain, thunder and lightning were when I was a little girl, they laugh and then gaily bring out their old "primitive ideas" that they now find so much enjoyment in reviewing. Some believed that God poured the water out of the sky. Some believed that God was washing and some of the water splashed out of the tub over the earth. Some believed that thunder was made by barrels rolling over the heavens, that lightning was made by God hurling swords toward the earth. The children wrote compositions about their



*How thunder is "made" as one child understood and drew it.*

"outgrown" beliefs and drew pictures of these old ideas. Children who "hated" to write found much pleasure and delight in telling about their old notions. Their drawings were fresh and individual.

Art is not just drawing a picture, carving a figure, "playing" with clay. Art is the digging into the deep well of experiences. It is the enriching of the child's background to the point that it is bulging with new facts, understandings, feelings. Out of that richness of facts, understandings, feelings, let him evolve a way of expression that is his own and gives him joy and satisfaction.

Erma Barbour Booker teaches art in the Carver School, Gary, Indiana, and is also an art consultant for the elementary schools. Taught also in Dallas, Texas and Washington, D.C.

*From distant Ceylon comes idea for using segments of children's paintings in making Christmas cards. The result is a refreshing change from the worn-out stereotypes so often used at Christmastime here.*

GEM PAULICKPULLE

## Paintings make Christmas Cards



PHOTOS BY SCHWEIHARD STUDIO

*The Three Kings might have looked like this on elephants.*

In preparing for an Exhibition and Fair in aid of our School Building Fund, I was selecting drawings for the art exhibition when a small corner of one of the many rejects caught my eye. It was too minute to include in the display but I wondered how I could use it. Suddenly I found the answer—there before me was material for a Christmas Card stall! Soon I was scouring the pile of rejects and selecting parts of the paintings with little windows cut out of cardboard. And to my delight I found that nearly every drawing could be used for a card. Then, mounted on colored paper, with a simple printed greeting, it made a wonderful array of cards.

But—one confession I have to make—they did not sell as fast as we hoped they would! Our school is in a fishing village, and most fishing folk, we discovered to our dismay, saw nothing in these "daubs." It was only when foreigners from the Royal Air Force Station nearby, or friends from Colombo (our capital city), came to our stall that we made a really brisk sale of these little cards. I felt that the children's enthusiasm, and the very real pleasure that they got in seeing little bits of their drawings go to make Christmas cards, more than made up for the indifference of their parents.

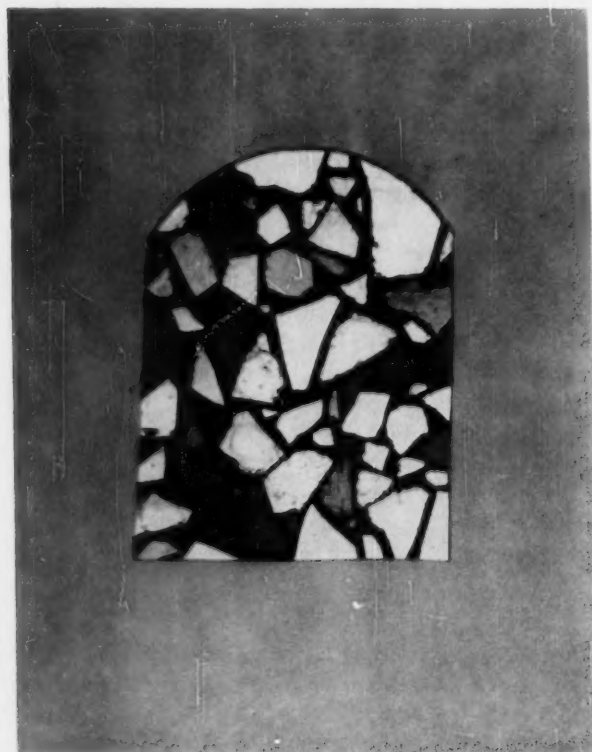
Author teaches at Ave Maria Convent, Negomko, Ceylon.

*Left: Full-size picture as used by child for Christmas card.*





Texture in the stained glass forms above add to the design. Below, another design is mounted between two mats cut alike.



*Plaster of Paris is used instead of lead in holding pieces of stained glass together. The final effect, on a small scale, is similar to larger windows. The method suggested makes its use possible in schools.*

ETHEL M. CLICK

## DESIGNING WITH STAINED GLASS

Yellow, blue, violet, amber, green, amethyst, cobalt and ruby red, all these gorgeous colors in transparent glass. What is more fascinating than the play of light on colored glass? Arranging broken pieces of stained glass into a composition is like arranging precious gems into a beautiful medallion. To prepare the class for designing with stained glass we first read some history about old cathedral windows. We searched in recent magazines and found many modern churches had windows designed in the contemporary manner. Next a visit to our local churches proved that many students had "looked but not seen." How exciting was the effect of sunlight on the glass—such surprising variations when the same window was in shadow—then a visit at night proved that artificial light had its effect too.

Back in the classroom we began our design project. The boys liked to cut the glass with cutters, but the girls preferred to place it between papers and then tap it firmly with the hammer. Tapping results in triangular shapes. The colored glass bits are arranged on a piece of clear glass; both color and shape of the pieces must be given consideration. When the student is satisfied with the composition he glues each piece in place leaving a narrow lane around each piece. After this is thoroughly dry, a thin mixture of plaster of Paris or moulding plaster is carefully dribbled into the lanes around the glass. After the plaster sets any which ran out of the grooves can be scraped away.

Matting the finished product was a problem too. We cut two mats alike, then placed the designed glass over the opening of one. We then glued scraps of matboard around it and built it up to the level of the glass, finally gluing the other mat on top.

The author has been a School Arts reader for thirty years. She teaches at Salamonie Township School, Warren, Indiana.

ELVERA SUBER

*Light projecting through colorful designs creates an exciting effect and enhances the classroom. Simple method uses ordinary materials, easily handled by children. Unexpected color brilliance is achieved.*

# SEEING LIGHT THROUGH COLOR

It all started with a feeling of drabness, as I looked around the old classroom: dark woodwork, dull-tan walls, and a northern exposure. After a few weeks of posting maps, phonics examples, science exhibits, and the usual class papers, I was still dissatisfied with the room décor. Suddenly a thought glimmered: an art experience I remembered from my early days of teaching drawing . . . Transparencies! That's it, just plain, simulated, stained-glass windows! Now

the disheartening thought struck me that in those early days of teaching, the project seemed so complicated to the children. To resurrect it for the occasion and put it in more palatable form, I evolved, step by step, a working procedure, the mechanics and skills of which the boys and girls could follow easily.

The evolution from paper to "stained-glass window" is really quite simple and can be modified to fit the abilities

*Thick outlines of flowers and leaves are cut from a sheet of black paper. Tracing paper pasted to it is then colored.*

PHOTOS BY SCHWEIKHARD STUDIO





*Simple abstract shapes are well suited to this "light" art.*

of most children from the first through the eighth grades. What is most refreshing is the child's genuine elation over the final result, especially when, on occasion, he sees his masterpiece placed conspicuously on a windowpane. After each art class, more and more Transparencies ornament the windows. Brilliant color begins to flood the classroom. Each day, the children are increasingly uplifted and enthusiastic through color. New fervor for art sweeps the class when visitors, the principal, or other teachers stop, stare, and inquire, "Did *these* children make the window drawings?" said in disbelief, followed by "How did they do it?" and "Could you make many more, to cover the windows in the long hall, also for the library?" Appreciation for the new, exciting art form is rife and speedily infects the class. Children who never before displayed interest during art sessions are beginning to glow with new zeal. What they are beginning to realize is that their pictures are lovely and much admired because they contain an interesting balance between design and color; that vivid colors are used, in order to produce effective contrasts against the black paper, which has been cut into an original design.

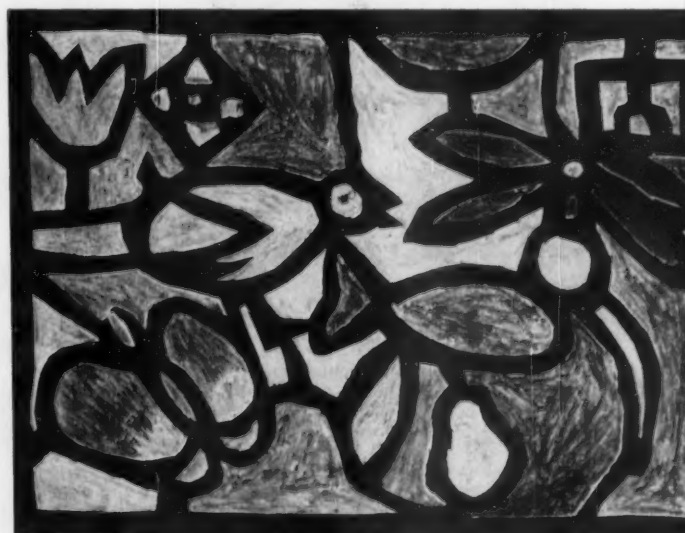
Here is the plan that I found "works" in my fifth grade class. Take black construction paper, 9 by 12, for example and draw a border of about one inch in width. Any idea may be used for the design, abstract or concrete, but the

important fact to remember is that each part or feature must (1) be drawn, using double lines about one-fourth inch apart; (2) be connected to each other or to the border, in some cases using connecting lines. Cut out all parts except the border and the double lines, making sure to use a sharp-pointed scissors. Here, accuracy, coordination, and patience are of primary importance. When the first few "cut-outs" are finished, I usually hold them up to the window for evaluation. The children can be guided to look for interest in design and balance of the black paper with the cutout. I ask, "Is there too much black paper showing, or shall we cut out more figures to admit more light?" Even the border can show some originality. Holding the pictures up to the light will accentuate this point. Paste the lacy "cutout" onto white tissue or tracing paper. (I prefer the latter.) Be sure any chalked-in side faces down toward the tissue. Now we are ready to color the tracing paper using crayons or water color. The children soon discover that the brighter colors have the best effect.

The Transparency is now finished and may be scotch-taped on a windowpane. We discover that the light shines through, giving unexpected brilliance to the colors. Soon after the windowpanes in my classroom were covered with the children's "stained-glass" drawings, the idea spread to many other rooms, where the children took up their scissors and brushed with a vengeance; to the library, where the themes of the books often served as the central idea of the designs; to the long corridors, often dismal, but now whose windows reflected hues to vie with the most brilliant of sunsets. Enlisting the sun to capture dramatically the magnificence of color and sustain it through a day is not alone fun to achieve but assurance that the day could not be more pleasant, truly seeing the light, through color.

Elvera Suber is a fifth grade teacher in Chicago, Illinois.

*Birds and flowers can be seen in this transparent design.*







PHOTOS BY HELEN PATTON

*Mary and Joseph admire the Christ Child guarded by angels in the manger. Children made scenery in the background.*

# Fourth grade puppets aid learning

J. LYNN BROSSAU

*A fourth grade teacher makes use of puppets for a wide variety of classroom activities. He develops a method for simplifying puppet construction which is practical, less time-consuming and inexpensive.*

In my classroom puppet plays have often been used for quick dramatizations. Language Arts, Reading, and the Social Studies have provided many opportunities for plays. The usual methods of making puppets always presented many problems. Fourth grade youngsters like to start a project and finish it without too much delay. For this reason, papier-mâché, a slow and time-consuming process, had many disadvantages. Simpler methods of making puppet heads from such materials as paper sacks and fruits and vegetables resulted in work so fragile and impermanent that the children took little pride in their productions.

I stumbled onto a method of making puppets which is practical, economical and quick. It consists simply of stuffing an old sock with crushed dry newspaper, tying on a paper tube for a neck, and painting with a couple of coats of tempera. We discovered that the tempera paint on the cloth made a head which was hard and durable. By using this method we now make much better puppets in less time.

We found that making puppets, learning songs, and writing the play are fun on special holidays as well as the classroom activity in connection with other work.

This year we did the story of "The First Christmas." Work on the puppets, stage and songs began after Thanksgiving vacation. The fun got off to a good start when cotton socks were stuffed with newspaper to form the heads of the puppets. When the heads were stuffed firm and smooth, neck pieces were inserted. These necks were made of a piece of tagboard two by four inches, rolled into a tube and fastened with transparent tape. The necks were securely tied to the sock head with string and the heads were ready for painting.

We mixed white tempera powder paint fairly thick, added a little yellow and a little red to make a good skin color, and applied one coat. Small groups of children painted heads while others sketched scenery for the background. Next day, after the first coat of paint was thor-



*After Tom and Mary stuff their socks with crushed dry newspaper, they will use a paper tube for a neck. Painting the cloth with a couple of coats of tempera makes a hard and durable head. They use their puppets for many class activities.*

oughly dry, a second coat was added to give the heads a hard, shell-like covering. When the children had decided what parts their puppets were to play they added faces with their wax crayons. At home the mothers helped in dressing the puppets and added details such as hair.

We worked together on writing the script for the play. We decided where the songs which had been learned as a regular part of our music program would fit in the dramatization. We used the melody bells and the autoharp to add interest to the songs. Every member of the class had some part to play, either in manipulating the puppets, reading the script, staging or singing. The pleasure and delight of making the puppets, combined with the great satisfaction of producing the play for parents and other classes made this a worthwhile Christmas activity.

J. Lynn Brosseau is a teacher at the Winslow School, Racine, Wisconsin. Photographer Helen Patton is the Art Consultant.

*The puppets are manipulated by a single stick from below.*



LUCIA B. COMINS

*Liquid plaster poured on a flat surface provides a unique material on which to paint with water color. Here it is described as particularly suited to the Christmas theme. Gold and tempera paint is used.*

# Painting on plaster-covered boards

PHOTOS BY COURTESY OF THE AUTHOR



*Flat painted areas of the plaster panels can be scratched to give unique textural effects. Described on next page.*



Painting on plaster-covered boards introduces an unusual medium quite different from the customary paper or canvas painting, in that plaster is absorbent. The Christmas theme seems quite appropriate for these panels, partly because of the nature of the pure white plaster, which takes brilliant hues, can be complemented with gold, and partly because one associates the material with that which was used in the early primitives.

No attempt was made in this project to create illustrative material as subject matter, but rather to depict the concept of Christmas individual to each designer. There are many methods that can be used as devices for arriving at good design, but if started in the abstract, that is, with pure design, and then given meaning or subject matter, a student is much more apt to think in nonillustrative terms. Several purely abstract designs can be made on scratch paper until one is found that suggests the spaces and related areas most appropriate to the concepts he desires to depict. This method not only helps the student to see his possible work as a whole, but it also helps him to see the difference between the purely illustrative and an art of more decorative nature. Supplying ample paper for several trials gives a student the opportunity to experiment with designs before making a final choice. While the method may seem to be expensive, it is quite important, educationally, to be able to make as many personal judgements about his own work as is possible. For trial designs, easel paper is adequate, provided soft pencils are used.

The plaster panels were made in the following manner: We gathered wooden boxes, salvaging the heavier ends which were at least one-half inch in thickness and having "undressed" or rough wood on one side. We wet the backs of the boards to prevent needless curling. The plaster made

just thick enough to pour, was applied to the *rough* side of the board, then leveled with an old ruler. When the surface was covered to about an eighth of an inch in thickness, the board was dropped several times flat on its back, which dispersed any possible air bubbles. (A few air bubbles, however, can be a challenge to a good designer to employ them as a part of the textural pattern of his painting.) We used one of the various kinds of patching plasters purchasable in hardware stores, less expensive ones proving the best for this project. After application, all plaster needs time to "set" or mature and should be made at least a day before using.

Pure bright colors show up to advantage on the white plaster. We painted with a modified "fresco" method, applying transparent water color in thin washes, adding more washes as deeper values were desired. The method has a distinct advantage for the painter. On the one hand, a timid student can start with a light wash and proceed as cautiously as need be, carefully weighing results as he works. The bolder designer also needs to feel free to manipulate his design at will, studying the values as he proceeds. Several techniques were discovered which might be helpful to others. One is the delicate use of gold or tempera for line work. Applied as a texture, one can use either of these over the water-color surfaces producing an embossed effect. On the other hand, pure white lines or texture can be made with scratch tools.

The medium that has been here described presents varied possibilities, depending on the originality of the student. It should be an incentive for adventures into new experiments.

Lucia B. Comins, who lives in Wassaic, New York, taught in the Greenwich, Connecticut High School, among her writings for School Arts is "More Time for Construction" last April.

*An interesting painting surface, achieved with readily available materials, encourages students to try experimenting.*





PHOTOS BY COURTESY OF THE AUTHOR

*High school sophomores use copper building material with stretched cord on burlap to form imaginative wall hangings.*

SR. M. VENARD, O.S.F.

## FROM TRIVIALITIES TO WALL HANGINGS

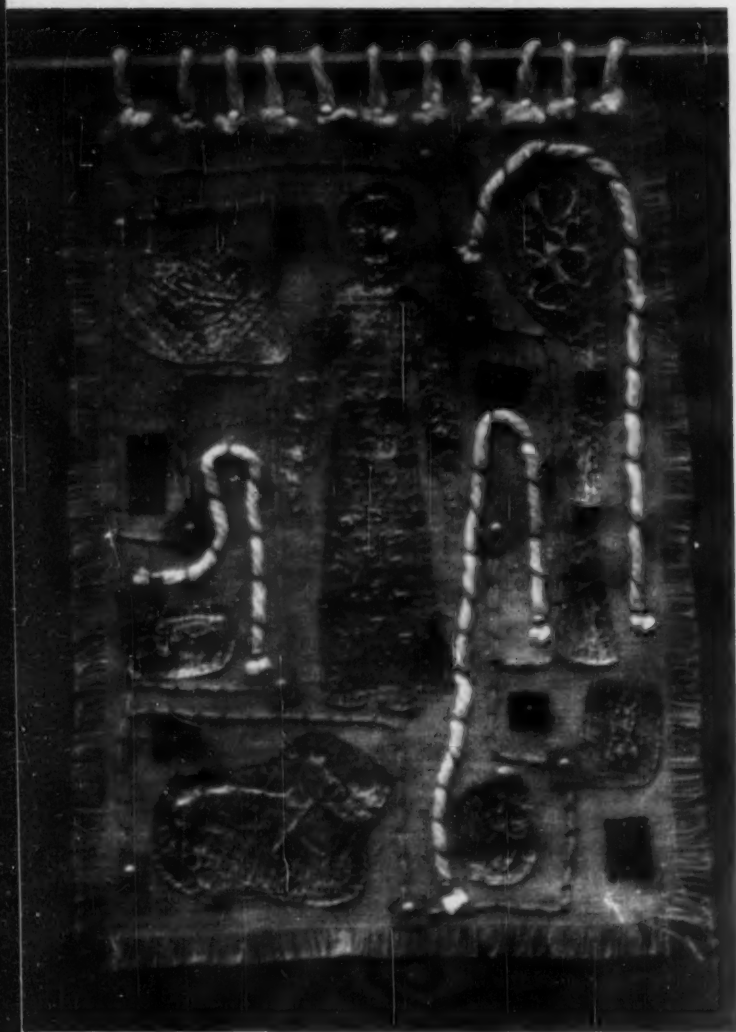
*A roll of copper roofing material was effectively utilized along with other scrap materials to produce the wall hangings illustrated in this article. The roofing copper afforded interesting textural effects.*

These coffee bags, discarded by the cafeteria, are so clean and nice we could cut them up, fray the edges and make wall hangings. Going through our cupboards we found other material that could be used for décor—a roll of copper roofing, boxes of yarn, beads, cork, etc. St. Francis would

make a wonderful subject for our lowly materials. He could be the main interest and largest, with flora and fauna grouped around him. Let's cut a few shapes from paper and arrange them on the cloth, just for size.

"If we cut them from copper roofing, which has a tar paper backing, we could do tooling, metal stamping with a

support. You can use anything from our boxes of supplies, just so it harmonizes." A "feeling" for materials is gained by trying many kinds of combinations. All aim, by experimentation, to discover the most unique way of handling this material according to its own nature. Our wall hanging took a little longer than most problems but interest ran high,



*Oxidized copper tooled, stamped and hammered, makes an interesting contrast to the rough fabric and the soft cord.*

hammer, and oxydizing. We could 'finish' the copper with steel wool and a coat of lacquer." The shiny copper looks well on the dull burlap. The rug filler is added to the space between. One must be careful about conformity of line, holding the cord in place with stitching. "But we have to be inventive, and each student is to think of some original type of material to add, and original kind of stitching or method of holding it in place. Then there is the means of

and every one of the twenty Art I high school sophomores was eager to display her work and took it home as soon as she could.

Sister M. Venard is an art instructor at Saint Mary's Academy, Milwaukee, Wisconsin. She received her Master of Arts degree from Catholic University, Washington, D. C.



RALPH M. PEARSON

Fourth of a series of articles on design, prepared for us just before the author's untimely death on April 27, 1958.

## EXPERIENCING CREATIVE DESIGN

# Designing space

In three previous articles, I have made several claims that may be worth remembering. For instance; doodling is fun; no one disputes that. Doodling can lead to "emotional release," which is healthy. Released emotions need self-discipline before they can even enter on the art stage. The name of this self-discipline is *Design*, or "*form*" as it is called in literature. Design has to be *experienced* before it can be comprehended. Such experiencing depends on the emotion of feeling and sensing more than on intellect with its knowing. A balance of these two reactions is necessary as the price of admission to the great theatre of Art. Design has been condensed, in its definition, to *What looks best*. To decide *why* one design *looks better* than another, or than chaos, is the goal of this series of articles.

Genuine artists support the major one of these claims—that art demands the discipline of a "*form*" and are amply supported in turn by the evidence of history. But certain painters, sculptors and laymen, during the past decade, have been disputing it, insisting that "emotional release" in-the-raw, even when it results in chaos, is the new be-all and end-all of art. Between these two groups the issue is clear-cut and demanding a decision. At the moment, the chaoticists are in the ascendency because they are accepted as representing the "latest style." But styles come and go whereas

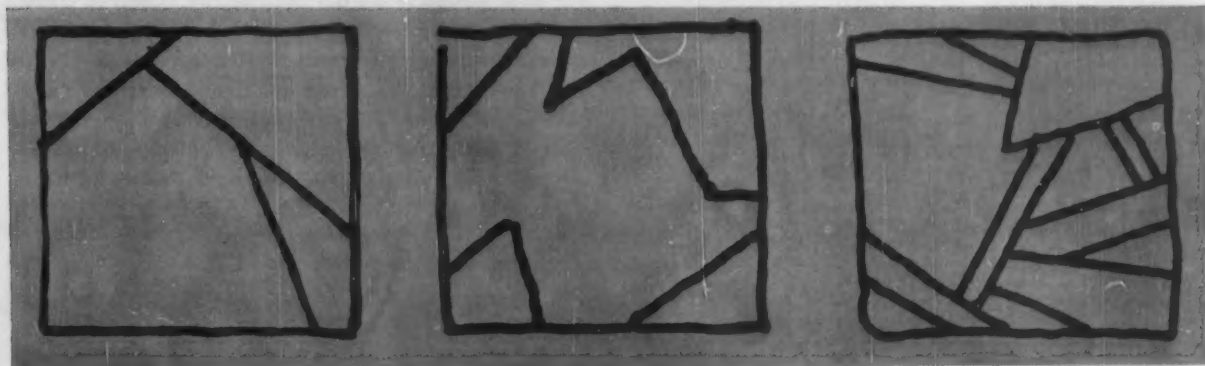
basic principles endure through eons of time. Creative design is a basic principle, as history proves. Its type, or "style" will change automatically with every individual, but it, itself, cannot be eliminated—for within its controls lies the very heart of the art. It is only by *experiencing* these controls that one can make his own valid decision on such a fundamental matter.

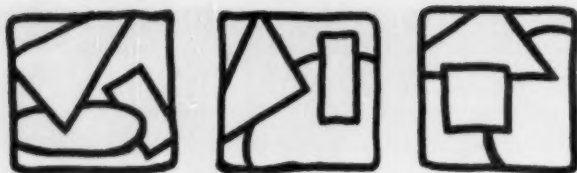
In articles I and II, we set the stage for this drama in experiencing, showed a few illustrations and suggested several experiments, the last one dealing with the simplest possible design problem—placing three lines in a square so they *look best*. The next logical step (in a series of steps) is to deal with the spaces around the lines which, when the lines are extended to hit the frame, become shapes. Exploring shapes is our present quest.

Shapes are peculiar things. They can have many characteristics. They can be conventionally familiar, like circles, triangles, squares and rectangles; or they can be the opposite—packed with nameless surprises. The latter, pictorially speaking, are by far the most interesting. This does not bar conventional shapes from a place in the design repertoire, for their arrangement can be unique and pleasure-giving (witness the major life-work of the late Piet Mondrian with squares and rectangles). For beginners or experimenters, however, including the children, the free shape, created in an emotional play-spirit, is the easiest to make and the most appealing.

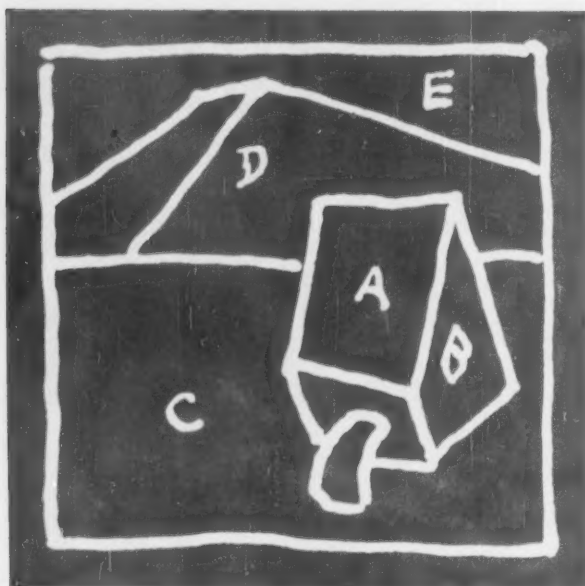
Figure 1 shows the beginning of shape-making; lines in a square are extended to join the frame. In (a) the three lines achieve the utmost in simplicity. In (b) surprises begin. In

1 (a) Simplicity achieved with three lines. (b) Surprises begin. (c) Surprises dominate, still limited to straight lines.





2 Above: Shapes seem to overlap and be three dimensional



3 Above: Each shape must be tested in relation to others.



Henry N. Rasmusen

(c) the surprises take over, while still limited to straight lines. All have eye-appeal, give out pleasing sensations. Study them to sense this stimulus—with conscious mind shoved off-stage—do you “get” it? If not, you have been too gentle with intellect; give it a more brutal shove. Now, as a practitioner instead of a mere spectator, make scores of line-space arrangements like these, first with straights, then simple curves, then combinations and finally with free emotionally-released lines. The more you make, the more will sensing quality be developed. Figure 2 shows how conventional shapes can be unconventionally arranged.

In Figures 1-a and b, the line arrangement is strictly in flat-pattern. In Figure 1-c and Figure 2, there comes into play a duality; the shapes made by the lines seem to overlap each other, thus, apparently, becoming three-dimensional. Actually they are still flat-pattern but they do, by appearance, take on the double function. Thus they pave the way to drawings that express actual forms in deep space which do overlap as in Figure 3. This duality can be kept in (conscious) mind as you conduct experiments.

In Figure 3 let your sensitivity test each shape in relation to others. How does E “go” with C? Does A make a pleasing combination as it cuts into D? Would AB *look better* if in the center of C?, etc. See these shapes by *sensing* them.

Figure 4 carries this felt-control, or design, of shapes into a galaxy of free creations, first in abstractions, then gradually adding subjects. The series demonstrates how freely and naturally this can be done. Design permeates all creation in art; it becomes the art in the creation; without it, creation (which can still happen) degenerates into chaos. Such is the all-important truth we are here stressing.

In the next article, I shall dig further into this great area of space and shape, demonstrating how such can be exploited in exercises to bring them within experience—our ultimate objective. Again, to speed progress, you should make many drawings within squares that follow up the suggestions in Figure 4 of translating simple subjects into flat-pattern space design.

Ralph M. Pearson, a pioneer for creative teaching in art, was author of *The New Art Education*, one of the best-known books in art education, as well as *The Modern Renaissance in American Art*. Both are published by Harper, New York. An artist trained in the old tradition, he embraced modern ideas with the Armory Show in 1913, and carried on a long career of teaching at various schools and colleges. He had a colorful career as an art critic, and never pulled his punches. He organized and conducted the Design Workshop, a correspondence school with a uniquely creative emphasis. This series was written shortly before his death.

4 A series of space designs by Henry N. Rasmusen which demonstrates the application of principles described here, in simple abstractions as well as near-realistic forms.

## THIS MONTH'S QUESTION

**Should art activities in elementary schools be predominantly related to other subjects or be largely independent of them?**

**Howard Dierlam, supervisor of art, City of Toronto, Ontario, Canada, says:** The value of art education as a means of achieving a general education is being widely recognized today in progressive communities. It is regarded as a necessity for all pupils, in all schools, and at all levels of learning. In the past, when art was an independent subject, and somewhat isolated in relation to other subjects this view was not held, as art was then considered of value only to the gifted few and was looked upon as a "frill." The present outlook is an outgrowth of a cooperative process whereby art was integrated and coordinated with other subjects, and its value as a unifying force in general education was fully recognized. Art activities, it was found, promoted better understanding and enriched the learning experiences for all children. We believe that art should continue to make this contribution, but not at the expense of losing its own identity, since it has other unique educational values. Through exploration and experimentation with a variety of materials and techniques, the child, freed of subject disciplines, is enriched in aesthetic experiences and gains emotional satisfaction through discovery which stimulates his imagination and increases his creative capacity.

**Harriet M. Higgins, supervisor, fine and industrial arts, Public Schools of Springfield, Massachusetts, says:** The art expression of children is most spontaneous, dynamic and meaningful when it is an outgrowth of their everyday living and learning. Therefore the school curriculum with its many areas and ramifications affords the major stimulation for the elementary school art work. Many very important experiences and wide-reaching influences take place outside of the school environment. Provision should be made in the day's program for art expression of both related school experiences and the unrelated. Only when expression comes as a result of one's own desire to relieve the thoughts, concepts and emotions of a vital experience or to give form to one's innermost feelings and imaginations is the result truly a creative art product and one which affects for good his growth and development.

**Elizabeth Harrison, supervisor of art, Board of Education, Kingston, Ontario, Canada, says:** While art is a common denominator of learning, and every subject in the school curriculum is enriched and illuminated by it, yet art must not become merely the handmaid of, say, social studies or literature. The practice of art is an end in itself and should

## issues of the day

receive the respect due to that most valid means of achieving independent thinking. Art cannot be isolated from "other subjects" any more than it can be separated from life, but art in school deserves the high status of a "core subject" because not only does it encourage children to do, it teaches them to be.

**Theo Mary Howe, elementary supervisor of art, Hastings-on-Hudson, New York, says:** Art's special place in the spiritual culture of all the world's people implies a special independent place in the learning of children. Art education implies the acquiring of tools for use in creative thinking and activities. These experiences in art learning should help the child develop standards of quality. It should develop standards applicable independently of the art class. Professional help should be provided when and if it is necessary in any integrated activities. The skill of art teacher, classroom teacher, and child should help determine goals and purposes of an art program which meets many needs. The art teacher must be respected and responsible primarily so that the goals of art education are recognized and met in any chosen activity in which the art department actively engages its times and services.

**Marion Quinn Dix, director of art education, Board of Education, Elizabeth, New Jersey, says:** Art activities in the elementary school should be an important part of every child's development in every area. In order for this to function there should be much opportunity for children to work in art, independent of any other area, under the guidance of an art teacher. Like most educational questions, this is not a question of either-or but *both-and*. The weight of emphasis will naturally vary, from time to time, in response to the teacher's judgment of the growth values at stake.

**Ralph Beelke, executive secretary, National Art Education Association, Washington, D. C., says:** Predominantly independent—art activities have a validity of their own and need no other justification. Activities related to subject matter can be of value if they have meaning for the child. Too often, however, they are handmaidens to subject matter, become so much "busywork" and lose much of their value. Independent activities can also be "busywork," of course, but the chances that an activity will result in an art experience are greater, generally speaking with that activity which emphasizes art rather than some other subject matter.





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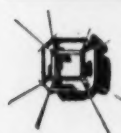
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## ITEMS OF INTEREST

**Block-printing Paper** Called Tableau, made by Technical Papers Corp., this paper has been developed especially for block printing. It is made from long, vegetable fibers and treated to give it extra strength, both wet and dry. Used soaking wet, it gives depth of tone to prints. In addition, it may be rubbed while printing without destroying the surface. Used by many art schools, amateurs and professionals, this versatile paper is available in several sizes of flat sheets and in rolls. For samples and prices, please write on your school letterhead to Technical Papers Corp., 25 Huntington Ave., Boston 16, Massachusetts.

**Art Supplies Catalog** Through the courtesy of Binney & Smith, Inc., you are offered a copy of their 1958-59 Catalog. In it you will find illustrated, described and priced the complete line of crayons, chalks, paints, brushes, clays and paste this company offers. In addition, you'll find helpful suggestions for using the materials to the best advantage. Since 1903, when Binney & Smith, Inc. introduced its Crayola Crayon, continuing research and development have assured improvement and high quality in the products you buy for your art program. A wide range of 64 carefully formulated colors is now available in Crayola Crayons. For your free copy of this buying and reference guide of art materials, please write on your school letterhead to Items of Interest Editor, School Arts Magazine, 1812 Printers Building, Worcester 8, Mass. and ask for the Binney & Smith Catalog.

**New Packaging** A name popular with many art teachers is Wilhold Products Company. This company now offers their Wilhold White Glue in plastic containers. The smallest size, a 3/4-oz. plastic tube, has a handy applicator tip; the largest, a plastic gallon container, pours easily and reseals quickly. Your school supply dealer will have Wilhold Glue in stock.

**Appointment Calendar** An attractive and useful gift suggestion is the 1959 appointment calendar published by the Junior Council of the Museum of Modern Art. The calendar, which is illustrated with twenty-seven color and black and white European and American prints from the Museum Collection, may be purchased by mail or in the Museum lobby at 11 West 53rd St., New York, N. Y. George Tscherny has designed the 84-page calendar which measures 8 by 8 inches, has a heavy white board cover with black numerals, a convenient spiral binder, and bright green mailing envelope. There is a single dated page for each week. The price is \$2.50 (\$2.75 if ordered by mail); Museum members are given a 25% discount.

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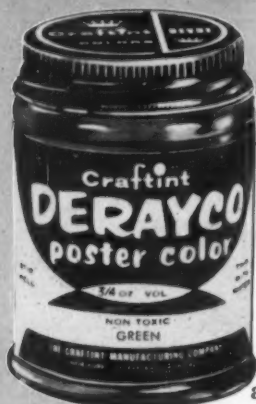
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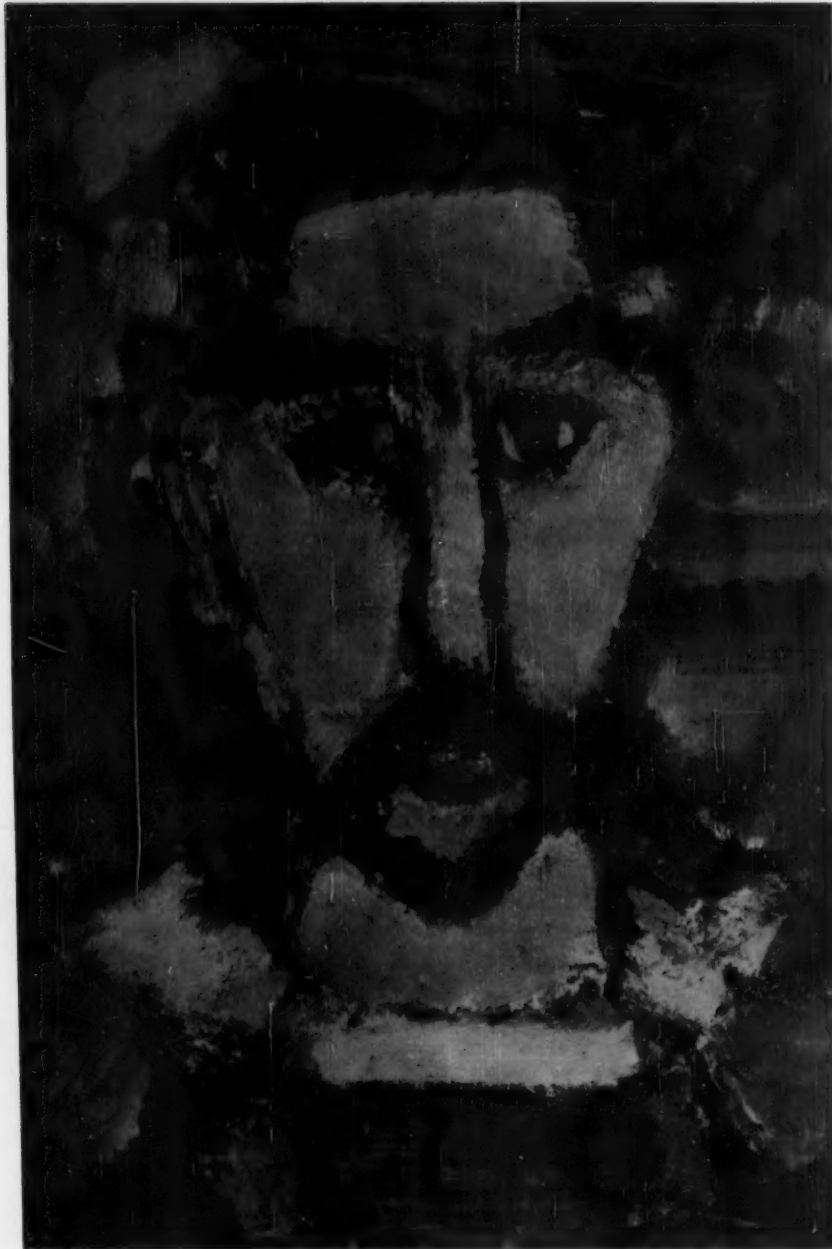
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AUTHENTICATED NEWS PHOTO

*L'Homme du Cirque; oil by Georges Rouault, French, 1871–1958. His work resembles stained glass with which he once worked.*

## GEORGES ROUAULT, PORTRAYER OF MAN



Georges Rouault belongs to that group of artists who pioneered in developing the modern movement in art. Now referred to as the "old masters" of modern art and including such artists as Braque, Picasso, Matisse, Derain, and Leger, these pioneers laid the groundwork upon which much of contemporary (mid-20th Century) painting has developed. And, unlike many of the members of this group who became involved in artistic theories such as cubism, Rouault confined his efforts almost entirely to the interpretation of the human figure. In his work we see little concern with the intellectual solution of esthetic problems, as was the case with others among his contemporaries. This is not to state, however, that Rouault was in any degree lacking in a scholarly approach in the execution of his works; he was an artist of great brilliance, of intense artistic intelligence. It is rather to stress his deeply rooted involvement with those elements which are the universal concerns of man, with those states of being and of moods in which man so frequently finds himself.

An examination of any number of Rouault's works will reveal his recurrent interest in pathos, in love, pity, avarice, spirituality. The use of these terms here, overworked as they are and having lost much of their real meaning, may mistakenly suggest the existence of certain banalities in the artist's works. But such is not the case, for Rouault was never banal. Through his artistry and his intelligence he was able to raise his expressions to the highest level. His understanding of those qualities which at times degrade man, at times uplift him, always provided the paintings of Rouault with an elegance, even an erudition, of distinction. While Rouault portrayed those conditions which are common to all men, his means of portrayal were never commonplace or ordinary.

His choice of subjects may provide a clue to the high level of his expression. Rouault depicted the clown, age-old symbol of power and weakness, in many of his paintings. He chose the prophet, often the symbolic embodiment of spirituality and faith, as a subject for many of his prints. In treating these subjects, the artist considered them not so much as specific individuals, but rather as the instrument through which, universally, the state of being or mood is expressed. (One possible exception is Rouault's portrayals of Christ, whom he did depict as an individual.)

"L'Homme du Cirque" (The Circus Man) here reproduced is a case in point. In this work Rouault has given us an inner image of the clown, or the performer. We can see beyond the outer coating of the circus costume, the make-believe of the funny man, the "pretender" at gaiety. We laugh and are amused at the antics of the clown. Yet we know that his antics, as well as some of our own, are only pretenses, hiding what we really are underneath, or revealing that which we really desire to be.

Further study of "L'Homme du Cirque" will indicate Rouault's mastery of simplicity of expression. Broadly painted masses characterize the work and give it a directness of statement. The boldness is tempered by the sensitive aliveness of the brushwork, thus avoiding any possible heaviness

that might otherwise result from so forthright a method of painting. Strong darks seem to outline the major forms and passages in the work in such a way as not to destroy its sensitive, and emotional, quality. Most of Rouault's works contain these bold darks that seem to outline and separate each form. The artist is said to have spent his youth as an apprentice to stained glass workers, and this, according to some writers, may account for Rouault's constant use of this device. This apprenticeship may have led him to develop a lasting interest in Medieval art, along with its spiritual and symbolic nature. There is, in all of the artist's works, the essence and quality of the Medieval. In them we sense a nostalgia for those "artists of faith," for the Ravenna mosaics, for the windows of Chartres, for the decorative yet meaningful ornamentations of the Byzantine, and for the Romanesque sculptors.

As a painter of the human figure, Rouault's aim was not that of idealization. Nor was it that of using the figure as a means of evolving esthetic theories and "isms." It is obvious, however, that he did possess his own esthetic; his very personal iconography, deriving from his attitudes toward man and the conditions of man in his world.

Perhaps the artist today who is interested in the depiction of the human figure would do well to consider his attitudes toward man and his notions about him. It is from such points of departure that he would doubtless arrive at a valid form of expression, appropriate to our times and of real significance. To simply apply the popular fashions or styles of contemporary painting today or, for that matter, any of the accepted mannerisms of the past, to the human figure and call it the "new figure painting" is open to debate and question. The validity of works resulting from such a practice would be dubious indeed. What one wishes to state about man can best determine the art form in which it is to be stated. Refer if you will to the works of Rembrandt, Goya, Daumier, or Chagall. These great commentators on human life could not have produced their compelling works by merely resorting to superimposed theories of art or isolated bodies of art knowledge. Their forms of expression are an outgrowth of the meanings they wish to convey. They, and Georges Rouault, have made this fact unmistakably clear.

Hale A. Woodruff is professor of art education, New York University. He is highly respected as teacher and artist, is a council member, National Committee on Art Education.

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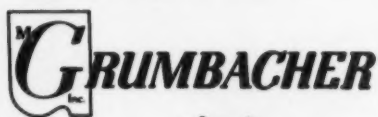
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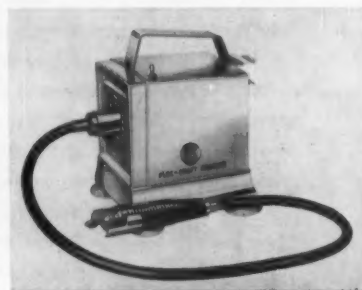
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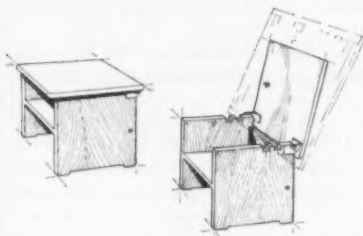
**Liquid Plastic** A series of folders from The Castolite Company offers helpful suggestions for using liquid plastic and Fiberglas in a variety of art activities: tiles, mosaics, contemporary jewelry and laminating decorative glass panels. Each folder gives illustrations of the procedure involved and examples of work by children—both beginners and more advanced. Teachers interested in trying this medium will find plenty of help in these folders, plus ideas on creative and interesting items to make for school and home. For your folders, please send 25 cents to The Castolite Company, Woodstock, Illinois and ask for a set of folders on using Castoglas and Fiberglas in school art activities.



**Craft Equipment** A new multi-purpose, flexible shaft machine has recently been announced by Dremel Manufacturing Company of Racine, Wisconsin. Called Dremel Flex-Shaft, the machine is powered by a high torque motor which produces 3,450 r.p.m. It has no carbon brushes to service and the bronze bearings require no oiling. The 30-inch neoprene covered flexible shaft is equipped with a nylon handpiece, and the steel finger grip enables the user to achieve precision accuracy. A very useful tool for grinding, drilling, carving, routing, sharpening, sanding, polishing, engraving—in metal, wood, plastics, etc. Extra attachments allow further use of this versatile machine. For complete details, please write to Dremel Manufacturing Company at the address given above.

**Ceramics Catalog** A new catalog of ceramic supplies and equipment has recently been published by Tepping Studio Supply Company, 3517 Riverside Dr., Dayton 5, Ohio and is available at no cost to readers of this column who request a copy on their school letterhead; others please send twenty-five cents to cover handling and postage. Throughout the 80 pages, size 8½ x 11, you'll find illustrated, described and priced a complete assortment of items to fill your ceramics and metal enameling needs. The catalog also gives instructions for ordering by mail and, for those in the Dayton area, an invitation is extended to visit the Tepping Studio. A staff of experienced consultants will be glad to help you. Please write the company at the address given above and ask for Catalog No. Five.

**Modeling Material** A new product called Hobby-Crete has recently been introduced by the Minnesota Perlite Corp., 315 West 86th St., Minneapolis 20, Minn. It is a combination of products, lightweight, nonorganic, nonflammable and, when dry, white in color. You'll find this material well suited to a variety of art activities: casting, sculpture, relief maps, and modeling in just about any shape. For school use, Hobby-Crete comes in 1½-lb. boxes. Dry or liquid colors may be added as desired. Your school supply dealer will have Hobby-Crete or write to the manufacturer.

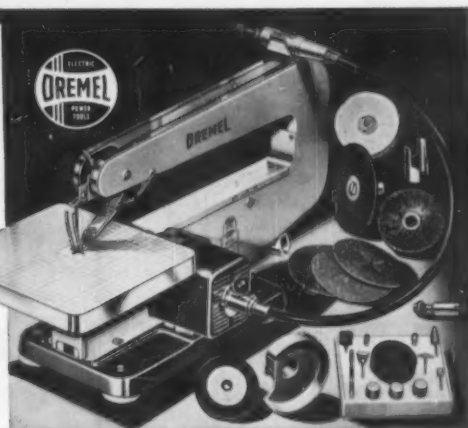


**Sketch-bench** Shown here is a new development by Sheldon which replaces their "art horse." The sketch-bench serves the dual purpose of a student bench for general classroom seating and, with folding top raised, is a practical, educationally correct easel. By using two benches, one as a seat and the other as an easel, the student can easily adjust his position in relation to his work. The two notches permit a choice of angles for tilting the board, and a shelf under the easel is convenient for holding materials. For more information on this versatile item and a copy of their latest catalog of furniture for art rooms, please write E. H. Sheldon Equipment Company, Muskegon, Michigan.

**Films Catalog** A new, 48-page catalog from International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Illinois, gives complete information on their extensive library of films for rent and sale. For quick reference, the titles are arranged under general headings such as: Painting, Painting-Techniques, Native Arts and Crafts, Puppet Making, Pottery and Ceramics, and other broad subjects. The catalog also describes a number of new films, some in color, and includes films of other producers. For your free copy, write to the company.

**Water Color Paper** Whatman water color paper is now available in block form. H. Reeve Angel & Co., national distributors, announces the introduction of 4 sizes of its water color paper in blocks: 9 x 12, 12 x 16, 16 x 20, 19 x 24. Made with the same superb paper available in sheet form, Whatman water color blocks come in both rough and cold pressed surfaces, 72-lb. and 140-lb. basis. Available at art materials and school supply dealers in all sizes. A complete price list is available by writing direct to: H. Reeve Angel & Co., 52 Duane St., New York 7, New York.

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**SAY YOU SAW IT IN SCHOOL ARTS**

## LETTERS

**Artists vs. Educators?** James Warwick, associate professor of art, State University of New York Teachers College, Potsdam, sent this answer to the article, "An Excess of Art" by Vincent Lanier, in the May 1958 issue of *School Arts*: "I suggest that if there is a problem in art education today, this problem is not because of an excess of art; quite to the contrary, it may be the result of emphasis by educators who teach art, striving for goals that could be considered separate and distinct from the teaching of art."

"Dr. Lanier having declared for goals that no one can deny have value, in themselves, makes any critic liable to the charge that he is voicing opposition to these goals. Such opposition is not my intention. I do voice disagreement with the thesis that art education will be remiss in acquiring these goals if able, competent artists are employed as teachers of art, or if we permit 'an excess of art.' The author speaks of the public schools striving toward desirable changes in the behavior of individuals. Unless the word 'change' in this instance is being used in a special semantics context, it can be expected to mean 'to alter,' 'to substitute.' What is to be altered or substituted? Does the author mean to convey the idea that these goals he speaks of were not always the concern of the able, sincere teacher, irrespective of subject area?"

"How is the student to grow in his problem-solving capacity if he is not taught by an understanding teacher who is aware of what these problems are? Then it follows, what is the role of the art teacher who doesn't have a deep understanding of the function of art? How are physical, mental and emotional efforts to be learned in an area in which we are told physical, mental, and emotional efforts have no place? Are we to infer that these have no place in art?"

"Another comment Dr. Lanier makes concerns the poor appointment practices of the schools and employers who hire art and music teachers on the basis of demonstrated competency. If such an observation is a valid criticism, what alternate criteria of evaluation for the prospective teacher would Dr. Lanier suggest be used? If we popularize the concept of the able artist as a necessarily poor teacher we will have a problem in art education. We already run the risk of making art teaching a refuge for the artistically inadequate. It would be regrettable if the person teaching art failed to know how to identify his own art activity as one of immeasurable importance in terms of its value in the classroom."

This is an old argument for which there is no answer; for the simple reason that there have been competent artists who did not do very well in teaching, and relatively less capable artists have sometimes been able to stimulate students to do superior work. We could hope that the same person would have all the characteristics of both the superior artist and the superior teacher, but these are not one and the same in our experience.

## Art education books for classroom teachers

A primary grade teacher of many years' experience was heard to say to another teacher, "You know that book on paper (sculpture and construction) I got through your art magazine? Well, I returned it for I found there was just nothing in it that I could use."

The comment prompted the writer to peruse "paper books" advertising in the magazine referred to. Statements featured concerning the "paper books" were found to be as follows: "contains many suggestions for children that are basic for use in the classroom," "fresh ideas and easy techniques for . . . exciting and creative classroom activity," and "written especially for the teacher."

Such publications are purportedly written to aid the busy and alert classroom teacher in keeping abreast of newer developments. Yet this teacher (and there may be many others) could find nothing in one such book which she could use in her work with her children. Is it that authors of art education books do not know enough about the actual needs of the classroom teacher and consequently present ideas unusable by them? Or is it that teachers are unable or unwilling to make the effort needed to put the suggested ideas

into action in their own classroom situations? Are teachers so unimaginative as to look for patterns they can follow or have their children copy? Are such teachers unaware that even young children have ideas and that they can be helped to work out their own ideas in paper media? Are such teachers unaware that boys and girls can be led to seek and to enjoy the discipline which comes from respecting and being responsible for one's own ideas as one works ever more sensitively with paper or any other art material? Only as teachers realize these things are they able to note, to select, and to adapt ideas presented in art education books.

What most of the paper sculpture and construction books point out is that paper, like crayon, paint, clay or wood, is just another medium which can be used for expressing an idea. Like them, paper has its own potentialities and limitations which may be discovered by simply experimenting with it. As in the photograph on this page the child as well as adult can work successfully with it. In the instance pictured various colored and textured paper scraps were collected and original and interesting Christmas cards and tree decorations were designed and constructed.

*Mother and son are seen at work creating Christmas cards and tree decorations from colored and textured paper.*



**Editor's Note:** The Christmas season brings with it many wonderful opportunities for gay, colorful lessons. There are many new constructions that may be made of various foil and cellophane and wrapping papers for the Christmas tree; the children's motivation is at a peak. Remind the children to save some of the best gift wrapping papers and string that they will be receiving at home for later use in the art class at school or for themselves to use later at home.

Dr. Julia Schwartz uses her wide experience in working with teachers and student teachers to answer questions sent to her by School Arts readers. Many have shared her thoughts through her monthly page and many have found her sound and helpful. All readers are invited to make comments about ideas discussed and to submit questions for future articles in this series. Please use the above address when writing.

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To be published January 2, 1959

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## ART FILMS

A new film "Art of Metal Sculpture" produced by Portafilms and distributed by Mid-America Films, Lyons, Wisconsin, brings us the details of welded sculpture as well as a sound estimate of how a sculptor arrives at an idea. On these two points we see some very exciting filming. To look closely at the flow of bronze under the torch, to see its change of color as it heats and cools, are things that not only excite you visually but also are ordinarily impossible to see while the welding process is going on.

In this film we see the sculptor, Tom McClure, as he looks at the shopping center under construction, as he looks at the orientation of sun, trees and people. He then decides what would be most suitable for this situation. After his decision we have a fine montage of the visual concepts that form his final drawings. To show our students that sculpture is one of the most difficult arts, that it takes much mechanical know-how plus the most careful planning, all this after the creative conception of the sculpture, is in itself worth the price of the film.

As Mr. McClure goes on to construct the sculpture we see him employ the full array of mechanical tools of metal working. Here we see in use such tools of the contemporary sculptor as a metal cutting band saw, welding torches, high powered sanding and buffing wheels, all the accepted tools of industry but here used by the artist to create. The photographer takes us from beginning to the final mounting of the sculpture in the finished shopping center. To do this, stop-motion photography has been used. This unique process allows us to see in minutes what has taken months to accomplish. Here we truly see sculpture grow before our eyes. We also see the physical movements of the artist as he works. I found that we could also see the intense concentration that we know is necessary to the production of art but seldom see. All of this movement and intensity is especially interesting when we see that it is not acting but a real part of the artist at work. This honesty and the feeling of being part of the process, while a spectator, is a fine feature of this film.

Installation of the finished piece of sculpture in the completed shopping center, a sequence that shows the sculpture in place with people, planting, stores and the life of the shopping center, shows us the greatness of the artist's ability to plan and conceive a piece of sculpture that is part of the public life of man. This is a film that all libraries should have; without a doubt the best film presented of a piece of architectural sculpture from conception to finish. In techniques, composition and the sculpture itself, we are shown work of the highest esthetic quality.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.



RALPH G. BEELKE

Dr. Ralph G. Beelke is Executive Secretary, National Art Education Association, N.E.A. Building, Washington, D.C.

**Art of the Young Child**, by Jane Cooper Bland, published by The Museum of Modern Art, New York, distributed by Simon and Schuster, 47 pages, 1957, price \$2.95. This is the second publication produced as part of the Art Education Study Program of the Education Department of the Museum of Modern Art. It considers the art work of children from the ages of three to five years and, in concentrating on this age level, it makes an important contribution to art education literature. The book begins by examining the characteristics of children's work in art (not only painting) at the various ages and what to expect of children as they grow. A discussion of "fundamentals," that is, guiding principles for adults who work with children, follows the descriptive section and is one of the best parts of the book. These are good guiding principles for teachers at any level. The book continues with a section devoted to answering the question, "How can adults help?" and with a brief statement on materials and places to work. One wishes that all parents of preschoolers could read this book, and also that all elementary teachers could be persuaded to give it time and attention. The point that children are children and not little adults has been made many times before but this is one of the most effective presentations. The book is well illustrated and the pictures, many of which are in color, add greatly to the value of the book. You should read it!

**Art Always Changes: How to Understand Modern Paintings**, by Ray Bethers, published by Hastings House, New York, 96 pages, 1958, price \$3.95. In some of his previous books, Mr. Bethers has been successful in translating technical terms and abstract concepts into simple language. This book is aimed at doing the same thing—explaining modern paintings in simple lay language. After an introductory section which orients the reader by defining certain terms, the book gives brief discussions of selected artists and of certain movements in painting, beginning with Impressionism. The stove in Mr. Bethers' studio serves as the subject matter for paintings which are used to show the manner and style of each school and each particular artist discussed. In this way the point is made that painting does not get progressively "better," but that "changes come about to meet changing needs." The book illustrates the changes very well, but it is weak in failing to really give more indication of the "changing needs." While it is possible to discuss painting as an end in itself, deepest understanding comes when any art form is also viewed in terms of the times in which it was made. As a short and simple introduction to tracing origins and changes in modern painting, this book will be useful.

## new teaching aids

**The Watercolors of Dong Kingman—and How the Artist Works**, by Alan D. Gruskin, published by Studio-Crowell, New York, 1958, 136 pages, price \$5.95. Dong Kingman is generally recognized as one of the leading water colorists in the country today. His work is in many of the nation's art museums, in many private collections, and he has been the subject of two movies. This book, however, offers the first real glimpse we have of the man and his work. William Saroyan gives an appreciation of Kingman's work in a brief introduction and the first part of the book is an account of the artist's life. A second section consists of reproductions of paintings (1940-1957). Other paintings are reproduced throughout the book and several are in color. A general statement by Kingman on the making of a picture concludes the book. One is grateful for the many pictures in the book for they give a good survey of the artist's work. In addition, however, one wishes that the section of Kingman's own words had been larger for the little given here does not quite "catch" the man who is so well known for his lecture demonstrations.

**Gallery of Pencil Techniques**, by Ernest W. Watson, published by Reinhold, 1958, price \$5.00. Over a period of twelve years the author made many drawings to reveal the possibilities of pencils in creating effects suitable to the rendering of all kinds of subjects and a great variety of textures. Twenty-four of these drawings have been selected to make up the body of this book and subject matter, as well as texture, is certainly varied. Brief statements explaining techniques, materials and problems presented by the varying subjects accompany each drawing and help make the book a valuable teaching aid.

**Learning More About Pictures**, by Royal Bailey Farnum, published by Artex Prints, Westport, Connecticut, 1957 (Rev. Ed.), 100 pages, price \$2.00 and **Complete Catalog**, The University Prints, 15 Brattle Street, Cambridge 38, Massachusetts, price 50 cents. The first book sets up a "graded" program of picture study for the elementary school based upon pictures available from the publisher. The plan is rigid and must be used with caution. Picture study should be part of an ongoing program and not something imposed in an artificial way. The second book is a listing by school, period and artist of 5,500 different fine arts subjects available in 5½" x 8-inch black and white prints or slides.

Any book reviewed in *School Arts* may be ordered through Creative Hands Bookshop, 1812 Printers Building, Worcester 8, Massachusetts.

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Managing Editor, None

Business Manager, Paul F. Goward, Worcester, Mass.

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[Seal]

(My commission expires August 18, 1962.)

ALICE A. D. BAUMGARNER

Address questions to: Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

*I need ideas for new art projects for the pupils in my classroom to make. What books can I buy to get help on this problem? Arizona*

A very helpful book (Erdt, Margaret Hamilton, *Teaching Art in the Elementary School*. New York, Rinehart and Company, Inc., 1954, p. 54) has this to say: "A vital classroom environment can help the children to build lasting values in art and will demonstrate the relation of art to life experiences. It is believed that respect for art comes with learning more about its importance in everything that people do, see, feel and enjoy." As you consider this you begin to realize how wide and deep this business of art education really is. Do you have the children share in room arrangement: grouping and placing of desks and chairs? Organizing the library corner, the science table? The art work space? The bulletin board? A corridor display? Do you have several well-designed, but not necessarily expensive containers so the children can arrange flowers? Do you provide opportunity, time and encouragement for this use of art? Planning and presenting an exhibition of their work or "souvenirs of our summer vacation," or loans from museums or parents or patrons? Are you using the resources of the community, people, and objects, architecture, natural beauty by bringing them into the classroom or taking the children to see and to consider?

It is important to remember that good books on art education will serve you well. Other recent ones you might want to study are: de Francesco, Italo, *Art Education, Its Means and Ends*, New York, Harper & Brothers, 1957; Knudsen and Christensen, *Children's Art Education*, Peoria, Illinois, Charles A. Bennett Co., Inc., 1957; Wickiser, Ralph L., *An Introduction to Art Education*, Yonkers-on-the-Hudson, New York, World Book Co., 1957. Do you have access to books such as *The Story of Painting* by Janson and Janson, New York, Harry N. Abrams; Bethers, Ray, *Art Always Changes, How to Understand Modern Painting*, New York, Hastings House, 1958? For design discussions, try Emerson, Sybil, *Design*, Scranton, Pennsylvania, International Textbook Co., 1953; *Handbook of Crafts* by members of New Hampshire Arts and Crafts, Fawcett Book No. 152, Greenwich, Connecticut; Gaitskell and Gaitskell, *Arts and Crafts in Our Schools*, Bennett Co., 1953. For comprehensive treatment of specific materials have you seen Betts, V. B., *Exploring Papier-mâché*, Worcester, Massachusetts, Davis Publications, Inc., 1955; Johnson, Pauline, *Creating with Paper*, Seattle, University of Washington Press, 1958; Johnston, Mary Grace, *Paper Sculpture*, Davis Publications,

Inc., 1952; Lord, Lois, *Collage and Construction in Elementary and Junior High Schools*, Davis Publications, Inc., 1958.

As you study children and help them to develop interests you will find that they will furnish ideas. You will help children to experience. You will stimulate them to recall and to organize. To a child the making of each picture is a new experience. Beware of struggling too hard to have something new lest you fall into a mire of paper plate art which may be devoid of purpose, lacking in art quality, stifling to the imagination and a stealer of precious time.

*What kinds of things can I have the children make for gifts? This school expects that each teacher will have her pupils make something pretty and useful. Each teacher vies with the other to have the best gift, the one that will most be talked about at home. West Virginia*

Your question uncovers a deep problem: how to deal with tradition, how can the expectancies of school and community be refocused and redirected? Perhaps you could work with your principal and have him invite to a faculty meeting some art educator who could guide and challenge thinking on such questions as what is art education? What is its purpose in a school program? How can children benefit most through art experiences? What is the teacher's responsibility? to the child? to the parents? for community service? Ask your principal about arranging for teachers to have experiences in the use of art media, perhaps through inviting an art consultant from some of the manufacturing companies to conduct an art workshop. Films such as "Report in Primary Colors" which may be rented from the Virginia State Department of Education, Richmond, could be shown to teachers or at P.T.A. meetings and discussed. Slides of children's art expressions may be borrowed through membership in Eastern Arts or rented from sources such as Konrad Prothmann, 2378 Soper Ave., Baldwin, Long Island, New York. You may borrow exhibitions of children's paintings from some neighboring community. You have a big problem of long-range education.

You will see that much in the other answer here will meet your need also. Can you think of anything that is more individual or uniquely personal than a child's painting of his own idea or feeling? What would be a better gift than one of these mounted?

Aim to keep far away from such things as defacing a beautiful stone with drops of paint to make a paperweight! Be sure that any experience with materials has art quality and through it the child can gain something worthwhile.

questions you ask



# Pressure-Cooker Pedagogy

EDITORIAL



In a recent editorial, the Elizabeth (New Jersey) Daily Journal made some very significant statements. One of these was that: "Education can never be something instilled and preserved in a pressure cooker. It is nothing to be attained with a can opener and made ready for consumption with a few minutes' heating over a low fire." The paper was applauding the sentiments of Dr. Lewis Webster Jones, retiring president of Rutgers University. Dr. Jones had said that: "Education is always an individual achievement. You can't *be* educated. You have to educate yourselves. What a uni-

versity can do is to supply the climate in which good learning can take place." In other words, everybody really has to be self-educated. This is true on the elementary and high school level just as well as on the college level. We can make it easier, by providing a good setting with stimulating teachers and materials, but the student is the real boss because he can accept or reject the opportunities offered him. He may even go through the motions of giving the right answers but reject them in his own heart.

Too much of the current pressure on the schools seems to be based on the idea that it is the subjects or subject matter that is all wrong, or that we teachers don't put our own pressure on the right points. School administrators are feeling these pressures every day, and they are expected to put the pressure on the teachers to put the pressure on the pupils. A new book, *Who Runs Our Schools*, by Prof. Neal Gross of Harvard (John Wiley and Sons) reports that in one state fifty-eight per cent of the school superintendents interviewed were pressured to give more emphasis to the athletic program while forty per cent were pressured to do just the opposite. If my addition is correct, this means that only two per cent felt no pressure on this particular subject. Superintendents in this study felt a great deal of pressure from parents' organizations, teachers' groups, and religious bodies, and they were often at cross-purposes. One-fifth of the superintendents stated that they felt the school boards exerted undue pressures which actually interfered with a professional program. One-fifth of the superintendents' wives wished they would get another job.

In a way, this indicates that the school administrator is in the

middle, and we appreciate his problem. On second thought, it seems to us that the child is really the one in the pressure cooker. He has the same pressures everyone else has, for they are relayed to him, but he has many other pressures. Among these he has the pressures to think, act, and look like his peers, as opposed to the pressures of his parents. So the pressure-cooker analogy is about right. Now, I don't know very much about pressure cookers, unless it is that one doesn't place them on the heat until there is something inside. Of course, the truth is that there is a great deal in the child even before he comes to school. We just don't turn him upside down and dump everything out before we start putting things in. We have to pretty much accept the ingredients that are already there, placed by the accident of his birth and by his contacts with others outside the school. We can add to the mixture, of course, and make it more palatable with spices and seasoning, but there is no sense trying to make vanilla pudding out of a meat loaf, even if pressure cookers were adaptable for this purpose. Then the cookers themselves come in different sizes and shapes, and the same recipe, the same amount of heat, just won't work for everyone in the class.

If there is anything at all to the American dream, it is that everyone is entitled to develop his own capacities and interests to the fullest degree possible. Whether we like it or not, the child will have a great deal to say about the ingredients that go into his pressure cooker. Of course, he can select only from that which is offered him, from one source or another. We teachers can add a little seasoning and put on the heat (or turn it off), but the child is the real cook and the real captain of his own destiny. If that is not true, there is no American dream. The child is father of the man. Our function in education is to provide ingredients from which the child must inevitably choose for the man. Some need more of one thing than another. There is no standard recipe that will make diverse creatures into the same stereotyped prototype. (Thank God!)

In the words of President Jones, as quoted in the Elizabeth Daily Journal, "we need art studies, theaters, galleries, libraries and classrooms as much as we need laboratories." So let's have vanilla pudding, meat loaf, bread, and roses. Let's have bigger and better science laboratories—located just across the hall from bigger and better art studios—in schools where *every child* can achieve *his* best potential.

*D. Kenneth Winebrenner*



# BOOKS FOR ART TEACHING IDEAS AND METHODS

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